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SERIES ON CHILDHOOD EDUCATION

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MUSIC FOR YOUNG CHILDREN

BY

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B

TO

THREE CHILDREN WHO LOVE MUSIC

DAVID
BETSY
ALICE

PREFACE

The musical experiences described in this book are the outgrowth of many years of teaching in the Department of Kindergarten—First Grade Education, Teachers College, the Carroll Robbins Training School of Trenton, New Jersey, and the Geneseo State Normal School. In all of these situations the interest and cooperation of the various supervisors have added immeasurably to the pleasure of teaching. I take this opportunity to extend my most grateful appreciation to Professor Patty Smith Hill and also to Miss Bertha M. Barbis, Miss Stella A. McCarty, and Miss Anne S. Blake.

I wish also to thank Miss Charlotte G. Garrison and Miss Agnes Burke for their unfailing cooperation in all that has been attempted in the Horace Mann Kindergarten and First Grade.

A. G. T.

INTRODUCTION

Evidence seems to point to music as one of the earliest arts nfluencing child life. Young children show joyous appre- iation of bright and shining objects and brilliant colors even n infancy, but long before such responses may be expected ery young infants may be soothed, quieted and comforted r stimulated to unquestioned manifestations of pleasure by hythmical patting, swaying or singing. Loud, harsh, or grat- ng sounds stimulate fear or expressions of displeasure in early nfancy, while modulated, soothing tones of voice or melody ring evidences of satisfaction and enjoyment. Few careful ecords have been kept of these evidences of early suscepti- ility to tone, rhythm and melody, but far more research is eeded before we can utilize such scientific findings in the ducation of infants and young children.

Every one who has been in close association with young hildren can but be impressed with the uncanny ability they isplay in reading the emotional status of adults around nem. We adults are sublimely unconscious of the fact that re are betraying our innermost emotional attitudes in the ommands, directions and suggestions given children. Words nay say one thing and tone another even when we comfort ur souls with the flattering belief that we have ourselves in ontrol. One mother who had been trained in scientific meth- ds of research secured the cooperation of a group of mothers a making careful records of emotional strains and clashes in

family life. One of the unexpected outcomes of this study was the part played by tones of voice in family disturbances. Tone betrays to the child adult annoyance or irritation which in turn may result in an emotional upset in the family. No amount of polite verbal expression can hide the nervous tension of mother when she says "My dear, please put that down." The language may be courteous enough, but the child catches the tang of ragged nerves and responds in the same key, much to the surprise of the parents, who were confident that they had controlled all outward evidences of irritability.

It goes without saying that some children are far more susceptible to the emotional quality of tone than others. "Mother, may I?" says John. "No," says mother, and that ends it, if the tone quality gives evidence of firmness; but if there is the slightest indecision in mother's mind the tone is likely to betray it, and in a few moments there is a repetition of the request, repeated until the tone expresses decision. The mother then wonders why she has a whining, or what one shrewd, observant old "mammy" in the South designated "a perseverin' child."

Teachers, too, are guilty of using tones when addressing children which are degrading to both. As one passes through school corridors, catching such tones, one wonders which is worst in its influences on childhood: namely, to learn to resent such tones, answering in like quality; to learn to bear them submissively in spite of humiliations in the hurt soul; or to grow indifferent to them, expecting them as a necessary part of the ups and downs of life in a sorry world.

Because of the effect of tone in both the speaking and the singing voice, teacher-training institutions should give ample time to the psychology and technique of tone production with

both adults and children. Even animals are strangely susceptible to the emotional quality of tone, as a little experimenting will demonstrate. This brings us to the problem of music in the education of young children.

The kindergarten curriculum has always had an honored place for music. From the days of Froebel on down to the present much time and attention has been bestowed upon its function in child life and development. Music has not only been valued in the kindergarten but in some cases carried to the extreme of over-stimulation. The primary grades, on the other hand, often neglect its use, so much so that kindergarten children often miss it sorely as they pass into the first grade. It must be acknowledged, however, that music has often accompanied far too many of the activities of the kindergarten play.

Few primary teachers regard a piano as a necessary and legitimate demand in equipment, while the kindergartner regards it as a necessity. She may lay too great a stress on its use, to the detriment of the children, for a piano, like charity, can "cover a multitude of sins" in poor habits of singing. On the other hand, many primary teachers depend too exclusively upon the music supervisor or specialist to provide music education for the children in their care. Another proof of the inequalities of equipment and training given to children and teachers in these two fields is found in the Normal School entrance requirements of kindergarten and primary teachers. Many teacher-training institutions will not accept a candidate for kindergarten teaching no matter how talented otherwise, if she cannot give evidence of her ability to sing and play the piano. This standard is omitted for candidates in the primary field. Children of kindergarten and first grade level of development are too one in their nature and needs to

justify this difference in the training of teachers. If it is conducive to development in one grade it should be required in the other.

The piano, when intelligently used, is a source of great help in either the kindergarten or primary grades, but it must never be used to excess, or allowed to camouflage the tone difficulties in individual or group singing. Under such circumstances one would be sorely tempted to select the literal-minded teacher who responded to the examination question —"What is the place of the piano in the kindergarten?"— with the answer—"In the corner." If one was forced to choose between a kindergarten with the piano going all hours of the day, and a first grade where the tone of the piano is never heard, the latter might prove the wiser choice. When one has thoughtfully studied the relation of instrumental music, not only to music appreciation and rhythmic interpretation, but to growth in individual and group singing, the piano is an unquestionable asset.

We forget, however, that the piano is, after all, a very complex, modern, musical instrument. Its great usefulness has often blinded our eyes to the value of other simple and more primitive musical instruments. Beautiful results have been attained in some places through the use of the xylophone, the violin, and harp. When one hears so beautiful an artist as George Barrêre, whose silvery flute tones can transport the most sophisticated audiences of our crowded cities into the sylvan world of the pastoral period, one wonders why we have not done more with the pure tones of wind instruments with little children. In other words, we are "piano bound," especially in the kindergarten, and need to appreciate the beautiful opportunities offered by other instruments.

We also tend to overlook or check the child's tremendous

esire to experiment with tone through other channels than is own vocal cords. Well can we remember when the piano was kept under lock and key, except when the teacher was laying, for fear the eager, little fingers of the children would nd their way to the forbidden keyboard. We were so blind o the musical values of the child's experiments in this direction, that they were labeled "banging." Earlier we made the ame mistake in the beginnings of fine arts. Children's early ttempts at color and form were described as "scribbling" or mussing." Many kindergarten and first grade children can nd their way to a familiar melody if guided at the piano, and ery talented children have attempted harmonizing with the eft hand. Bells and xylophones and water glasses, drums, attles, tambourines, and many other primitive modes of musical play are highly desirable.

We have one and all sinned greatly in using group singing xcessively or even exclusively. Group singing often hides ndividual difficulties which should be located, diagnosed and ollowed by remedial work. Individual faults may remain ndiscovered or they may mar the beauty of the group production. For this reason many teachers in our progressive indergarten and primary grades are reducing the excessive mount of singing in large groups, and more is being done ith individual or small groups where wrong habits may more asily be detected and remedied.

Fortunately we now have a wide range of choices in selecting songs, sought because they meet the particular needs of he group. Many collections of songs and instrumental selections are now on the market and may be had for the buying. What we need is musical judgment based on definite knowledge of our children's present level of musical achievement nd appreciation. We are then in a position to select from

this tempting array of songs just those musical experiences which offer the next step in our children's musical growth.

Miss Thorn is by temperament and training a musician. She adds to her ability as a teacher of young children in the kindergarten and primary grades a thorough musical knowledge, and a beautiful musical technique. She has specialized in music that she may guide young children in the beginnings of their musical education. She has to keep careful records of the children in her care, studying their musical abilities and their limitations. Every child is an individual on his way upward in his musical education, and the next step is planned for in the light of these records. What results might follow if such intelligent musical guidance were provided all along the line from kindergarten onward, who can predict? While no one would be so rash as to hope that all these children may develop into artists there is no doubt that hundreds of children have been left "mute, inglorious Miltons" for the want of early opportunity of the right kind. Every child according to his ability. It is granted that music is regarded as a special ability by many psychologists, but who can tell what the future would reveal if these early years were spent in a child-like, but beautiful musical environment?

Music is one of the most spiritual of all the arts in the appeal it makes to the human mind and spirit, yet it also seems to affect the whole body to a marked degree. Consciously or unconsciously the muscles attempt to respond, and there is increasing evidence that circulation is altered and respiration modified. Who knows but what the much-discussed glands may be stimulated? For these reasons a few rather interesting efforts have been made in using music for mental, emotional, and bodily control, and healing. We do not seem to have made very rapid progress in this direction since those

clever experiments made by David in controlling the moods of Saul. We are told that when the evil spirit was upon Saul, David took his harp and played "So Saul was refreshed, and was well, and the evil spirit departed from him."

Let us hope that the day is not far distant when one will be as humiliated not to know his Beethoven, Wagner, Mozart, Tschaikowsky, or Chopin as to be ignorant of Homer, Shakespeare, or Milton. As a result, many of us reach adult life not only with "blind spots," but "deaf spots" in our brains, which make life poorer, less enjoyable, and less inspiring. We must begin early in music and art as we now do in literature. We may then hope that our children are on the way to appreciate the best in music as in art and literature.

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MUSIC FOR YOUNG CHILDREN

I

INTRODUCTION

All normal children enjoy some type of music experiences. his statement is a foregone conclusion. Sound and move-ent are two of the most interesting elements in a young ild's life. The curbstones are lined with children when the nd passes by. The Pied Piper of Hamelin knew that he ould not have to wait long for an audience. Wherever chil-en are gathered together there is present a common inter-t in music no matter what type of home they represent or hat their individual musical abilities may be.

The majority of adults still retain their enjoyment of usic and their interest in participating in a music experi-ce. Many people have reached adult life with their mu-al appreciations intact, but it has often been in spite of eir musical training and not because of it. It is the chief ncern of every person interested in the music education of ildren that each child shall attain adult life equipped not ly with his original musical enthusiasms but with a desire r increasing music experiences.

Music experiences available today are so rich and so va-ed that there is opportunity for every child and adult to joy music on his own level of appreciation and to partici-te in a music experience according to his skill whatever at may be. Teachers and parents are beginning to real-e this and are not trying, as in other years, to cast every

individual in the same musical mould. The practice of endeavoring to bring all children to a common musical level has proved to be futile. Not every child can learn to play the violin, but every child can learn to play some musical instrument even though it be of a very simple type. The chief consideration is the interest and pleasure aroused by playing the instrument whatever it may be. The function of music is to cheer, to soothe, to stimulate or to inspire the individual according to his emotional needs. Every child should be able, because of his musical education, to make music function in his scheme of living both now and later in life.

A group of one hundred and fifty adults were asked to recall their music experiences as children. They were asked to state (1) their earliest recollection of a music experience, (2) their favorite music experience up to the age of eight, and (3) any unpleasant experience connected with music. These experiences which are given below may have assumed false value due to the lapse of time, but there must have been present some important element which caused them to endure in memory over a long span of years.

A—EARLIEST RECOLLECTION OF A MUSIC EXPERIENCE

No. of people

45.....Listening to adult sing (usually mother).
32.....Listening to adult play piano (usually mother).
17.....Listening to group of people singing (usually the family).
14.....Listening to adult play an instrument (other than piano).
13.....Trying to play the piano.
12.....Singing with others (usually Sunday School).
12.....Singing alone.
2.....Listening to group playing of instruments.
2.....Rhythmic play in a group.
1.....Rhythmic play alone.

—FAVORITE MUSIC EXPERIENCES (BEFORE EIGHT)

[illegible] of people
[illegible]30.....Listening to a grown person play on the piano (usually the mother).
[illegible]27.....Singing in a group (usually with other children).
[illegible]23.....Listening to a grown person sing (usually mother or father).
[illegible]19.....Learning to play the piano.
[illegible]13.....Singing alone.
[illegible]12.....Listening to a group of people sing (usually the family).
[illegible]10.....Listening to grown people play on instruments (other than piano, i. e., violin, harp).
[illegible]10.....Trying to play an instrument (other than piano, i. e. violin, willow whistle).
6.....Activity plays and games.

C—UNPLEASANT MUSIC EXPERIENCES

[illegible]65.....No unpleasant experiences.
[illegible]22.....Practicing on piano or violin.
[illegible]17.....Made conscious of musical inferiority.
[illegible]13.....Shyness.
9.....Sensitive to sounds off pitch.
7.....Unpleasant sound—i. e., shrill whistle.
3.....Disturbed by performer's lack of skill.
3.....Music—too mature.
3.....Unpleasant teacher.
2.....Desired to play an instrument—prohibited by parents.
2.....Emotionally overstimulated.

These replies give us some index to the musical interests children. In Group A the replies show that the majority the adults recall listening experiences before experiences which they participated. In Group B we find that the [illegible]der children are interested equally in active participation [illegible]d in listening. Group C explains itself.

In observing the musical interests of children in schools [illegible]day the same interests are present and in about the same

proportion. There is one marked difference. The recalled experiences showed very little interest in rhythmic plays, such as skipping, hopping, jumping or marching. This is probably due to the fact that in the early years of childhood rhythmic activity is as natural a performance as breathing and has been taken for granted.

In general, there are four types of music participation of vital interest to children. They are—

I. Singing.

II. Rhythmic Activity Plays.

III. Sound Experimentation and the use of musical instruments.

IV. Listening to others make music.

These four types of music experience will be discussed in detail in the following chapters.

II

SINGING

I. The Child's Interest in Tone Production.
II. What Singing Should Mean to Children.
III. Differences in Singing Ability.
IV. Teaching Songs to Children.
   A. Singing ability of the teacher.
   B. Selection of songs.
   C. Presenting songs to children.
   D. Meeting the needs of the individual child.
      1. Investigating the previous musical experiences of the child.
      2. Discovering the singing ability of each child.
      3. Organizing the large group into smaller groups.
      4. Helping the non-singer.
      5. Giving the children graded song material.
V. The Original Songs of Children.
VI. Records of Progress and Tests of Ability.
VII. Typical Singing Experiences in a Kindergarten Environment.
VIII. Song List.

II

SINGING

Children are interested in music from the beginning of their lives. The rhythm or movement in the music makes the greatest appeal, but the melody is almost as interesting. Not only is the child interested in music but in all the sounds in his environment, musical or otherwise. Even when the child is very young he imitates these sounds to the best of his ability. Between the ages of one and two it is quite a usual thing for babies to imitate the voices and calls of people in the home. Children of this age also imitate street calls—sounds of bells or whistles—snatches of songs and so on. They make spontaneous musical sounds when at play, especially if the play is rhythmic in character. Everyone has heard a baby imitate the inflections of the human voice or the changes in pitch and accent long before the baby is able to speak words intelligibly. Children hear the music in our voices long before they get the meaning of our words.

The ability to sing is one of the most pleasurable experiences in life. To express one's emotions through song is an experience which everyone should be able to enjoy. The man who recognized only one melody, The Star Spangled Banner, and that because the audience arose when it was played, is indeed to be pitied. The world of music with its beauty and inspiration was unknown to this man. This should not be true of our children. They must be helped to acquire this singing ability in order that their lives may be enriched from beginning to end.

Singing Is Pleasurable and Promotes Health.—How does singing enrich the life of a child? Singing gives pleasure and in so doing creates a healthy emotional condition. When a child is satisfied or contented his glandular organisms are functioning in a way which promotes a healthy physical condition.

Singing Has a Social Value.—Singing gives a child an opportunity to share a pleasing experience with others. Most people enjoy community and group singing. There is much satisfaction in singing with a large company of people. The prevalence of college songs, club songs and national anthems bears testimony to this statement. Group leaders, past and present, have known this to be true and have used singing as a means of promoting a feeling of unity within the group.

Singing Is a Medium for Self-Expression.—The ability to sing provides the child with another medium for self-expression. Children experiment with materials and after acquiring a certain amount of skill they are able to say what they wish to say with clay or paint or wood. A song is another type of material by means of which a child may express personality, and a very satisfactory way, too, because the material is always at hand. Children may express their mood by singing a song which has been taught to them or they may create their own songs.

Children Acquire a Song Repertoire.—By means of singing experiences in school or at home the child learns to know and to enjoy many types of songs. He hears songs sung by others and also learns many songs which he sings for himself. He acquires a repertoire of songs which express various moods or experiences which he may use when he is in a similar mood or has a similar experience.

Children Develop Skill in Singing.—Singing experiences help a child to acquire certain skills. He learns to use his voice properly in regard to tone placing and breath control. He learns to enunciate distinctly and to sing with a pleasing quality of tone. He learns to sing with others and also to sing alone without the help of the group or of an instrument. He begins to be critical of the sounds which he produces and acquires certain standards by means of which he checks up on his own singing performance.

DIFFERENCES IN SINGING ABILITY

When children come to school at four or five years of age their singing experiences and abilities differ to a great extent. There are children of four whose singing attempts are merely a mumbling of sounds and there are other children of four who sing as well, if not better than the average adult. The child's ability to sing correctly depends on the accuracy with which he distinguishes between different tones and the accuracy with which he can control the singing mechanism in order to reproduce or match these various tones. Whether learning a song or creating a song the child must match with his voice his mental conception of the tone. Some children can match long and difficult tone combinations perfectly, some children can match one tone accurately, but not a series of different tones, and some children are unable to match even one tone accurately. There are children of this age who sing as naturally and as spontaneously as they talk. Singing to them is as familiar a medium for self-expression as speech. Other children never sing spontaneously and are thrown into agonies of self-consciousness if they are asked to sing.

These differences in ability may be explained in various

rays. Singing ability is influenced by the inheritance of ertain capacities. One of the most important of these ca- acities is the capacity to discriminate between the pitch of ounds or musical tones. Professor Carl Seashore and his tudents at the University of Iowa have devised ways of easuring pitch sensitivity and they find that people vary in bility to discriminate between the pitch of tones within a ery wide range. By actual measurement it has been found at one person may be two hundred times as keen as another n regard to sensitivity to pitch differences. Since pitch dis- rimination is an inherited trait and cannot be appreciably ffected by training we should expect to find these great dif- erences in pitch discrimination present in a group of kinder- arten children. This is exactly what we do find and explains o a very large extent why some children sing extremely well nd others of the same age and the same type of environment ng very poorly.

Another explanation of this variation in music ability is ne type of environment from which the children have come. f the home environment has been a musical one the chances re that the child will be more musically inclined than if he ad come from an environment where no music was heard. A child, nearly three years old, in the Nursery School could ot speak. She expressed her wants by gestures and strange runting noises. Her mother had been told by a physician at the child should be kept perfectly quiet. This sugges- on was taken literally and there was practically no sound timulation in her environment. The mother and nurse had carcely spoken in her presence since she was a young baby. he had definite musical ability as was shown later but when ne entered school she could neither speak nor sing.

There are other factors which make for individual differences in music ability especially among children of kindergarten age. Many children when they enter kindergarten are having their first school experience. Consequently, their apparent lack of musical understanding is often due to ignorance of just what is expected of them. As soon as children of this type have become accustomed to school procedure they begin at once to show great improvement in music.

The length of the attention span often determines the character of the musical responses of children. The stability or unstability of the nervous system is also a controlling factor as well as the condition of the singing mechanism and the general health of the child.

TEACHING SONGS TO CHILDREN

In providing singing experiences for children in school or at home the *first* consideration is that the children shall get satisfaction and pleasure from the experience, the *second,* that children shall come to know and appreciate beautiful songs, the *third,* that each individual child shall acquire an increasing amount of skill as a singer and *fourth,* that the child shall learn to use singing as a medium for self-expression.

How are these considerations to affect teaching procedure? Teaching procedure would naturally include,

A. Singing ability of the teacher.
B. Selection of songs.
C. Presenting songs to children.
D. Meeting the singing needs of the individual child.

Singing Ability.—A teacher or mother who is satisfactorily to guide and direct a child's singing experiences must of ne-

ssity be able to sing herself. She should be able to sing *curately* in regard to the pitch of the tones and to produce e tones so that they have a pleasing quality. The words of e song should be sung simply, avoiding the artificial man- r which many people adopt when dealing with young chil- en. Little children learn to sing by observing and then itating the teacher or mother, rote singing as it is called. hey imitate not only the tone sequence and the words, but so tone quality, breath control, and even facial expressions d other mannerisms. It accomplishes very little to speak a child about tone placing or tone quality. The best way help young children to acquire good singing habits is to ve those habits ourselves. A good plan for a teacher or other to adopt would be to sing in front of a mirror for lf-criticism and also to call in a musical friend if uncertain to tone accuracy. If the friend could be relied upon for ankness as well as for her musical ability much help would derived from such an experience.

Selection of Songs.—The teacher or mother should ac- uaint herself with song material. There are many collec- ons of songs for children—so many in fact that much dis- imination must be used when one selects songs for use with tle children. No one song book can be recommended as ntirely satisfactory. The best songs seem to be scattered mong many books and the best that can be done is to select few from one book and a few from another. In order to ve time and expense as well, many teachers have manu- ript books in which are copied the best songs for their par- cular group, thus bringing the material together in a con- enient and usable form.

The Purpose of the Song.—In selecting songs from the mass

of song material the first consideration is the purpose for which the song is to be used. A song should be an expression of mood and therefore we must know children's interests and experiences and their accompanying moods in order to make wise selections. These interests and experiences are many and varied, depending on the location of the group. Some experiences which are expressed in song, such as Mother Goose rhymes, a lullaby for a doll, a nonsense rhyme or jingle, songs of Christmas and other festivals, are common to almost every group. There are other songs which deal with experiences common to groups of city children and others, to children in a suburban or country environment. The following grouping includes most of the songs which the children of kindergarten and first grade enjoy:

Festival Songs.—Those which are concerned with the child's joy in a holiday experience, such as Christmas or Valentine Day.

Songs of Out of Doors.—Which have to do with a child's reaction to certain experiences in nature, such as fun in playing with snow, happiness in springtime or anticipation of fun in summer.

Lullabies.—Songs which express a mother's love and care which is reflected in the child's feeling for a doll.

Songs about Animals and Birds.—These songs are usually narrative in form and tell of something that the animal or bird is doing which is of interest to children.

Songs about People and Their Activities.—This type of song describes the interesting activities of people in the child's environment such as sailing a boat or going for a train ride.

Songs of Greeting.—Songs which express pleasure in see-

ing a friend, for example, the return to the group of a child who has been absent, or greeting a child who has a birthday.

Nonsense Songs.—These songs express the child's joy in the fanciful or unreal experience. Many such songs are characterized by the constant repetition of unfamiliar words or the personification of animals.

Mother Goose.—Children enjoy the familiar words in such songs and also the rhythm of the lines.

Hymns.—Although the sentiment in many hymns is not a natural childlike expression of feeling, there are, however, a number of hymns which express certain emotions which can be experienced and appreciated by children.

Songs Should Be Childlike.—The songs which are selected for children should be an expression of their experiences and emotions. They should not be sentimental or symbolic or express adult emotions. Many songs for children express an emotion which an adult wishes him to feel, not that which he really feels. One of the best illustrations of a song of this type is a song called the Lincoln Penny that recently appeared in one of a series of music readers.

> "A penny is not much I fear
> Yet children hold it very dear.
> For looking from it, kind and clear,
> Is Lincoln's face."

No normal child ever felt such an emotion on contemplating a penny. If we wish to teach respect for Lincoln we certainly would not use such an artificial and inartistic means to that end. Many of the so-called nature songs also belong in this category.

Songs selected for children should express the thought

simply, briefly and poetically. The words of the song, if separated from the music, should be worth using as a short poem and consequently should have literary merit.

The Music Should Receive Careful Consideration.—The melody of the song should be rhythmic and interesting. A melody to be interesting should show a skillful and original arrangement of tones. It should be short but not so short that it lacks a strong rhythmic feeling. A long song may be used if it contains much repetition. The melody should contain those scale intervals which are easy for children to sing, such as the intervals from 5 to 3, 5 to 8, 5 to 1, 2 to 6 in the scale. There should be no modulation to another key and no difficult half steps.

Each word should be sung on one tone unless the division of a word into two tones is a natural division such as the child would experience when speaking. The division of a word over several tones often causes difficulty in breath control because it is an unfamiliar way of speaking and is even a more difficult way of singing. The high notes of the song should be sung with an open vowel sound.

The range of the child's voice is from E above middle C to E an octave above or even to G. The tones in the song should fall within this range. Many songs written for children are pitched too low and should be transposed to a higher key. The song should always be played and sung in the same key.

The music of the song should express the feeling aroused by the words. A song which is truly artistic is one in which the words supplement the music and the music re-enforces the words. The music, if played without the words, should stimulate the same feeling expressed by the words. The song

ould be a complete unit, each part expressing the same ea. If we select songs carefully with these standards in ind the songs should be worthy of a place in the child's usical memory.

Presenting Songs to Children.—When we have selected to e best of our ability those songs which reflect the child's periences and at the same time are worth learning, we en have them in readiness to teach when the experience, which the song is an expression, arrives. Such experinces occur every day when the school environment has been anned to meet the needs and interests of children.

A song should be taught when the actual experience ocrs and the mood is at its height. For example, a song out a train should be an expression of the feeling which companies the building of a train of blocks and having a de. If possible teach the song at that time and the song ill always be more meaningful.

There are experiences which are familiar to the entire roup but which seldom occur to all the children at the same me. If the whole group is ready to learn a song describng such an experience then the experience may be recalled y discussions, story or picture.

Songs for little children are taught by rote. The teacher ings the entire song without interruption and the children, fter listening, attempt to reproduce the melody and words. he song should be sung to the children *without piano accompaniment*. In learning a song the melody should receive he chief emphasis. The harmony is often confusing at first nd diverts the child's attention. After the melody is learned he accompaniment may be added and it will then prove an dded pleasure and not a distraction.

A song must be sung many times to the children before it can be accurately reproduced. If the song is an interesting one the children will try immediately to sing it with the teacher. It is better if possible for the children to hear the song three or four times before attempting to sing it. Listening with care is just as important a factor in learning a song as the actual tone production. Often, however, the interest is so keen that the children wish to sing at once. In such cases if children are forced to wait too long before actually trying the song they lose interest. Since the arousing of interest is our chief concern, and not the development of skills, the children of this age should as a rule have the pleasure of immediate participation even though at first they join the teacher in singing only a part of the song. As the teacher sings the entire song the children may sing the easiest phrase in the song, the phrase of greatest interest or the last phrase. This helps to sustain the interest of the children while they are having opportunity to listen. When they have heard the song several times more they will be ready to try to sing the entire song. Good posture when standing or sitting, comfortable seats, and plenty of fresh air are indispensable if good singing is to be secured.

When the children begin to try to sing a song which is being taught to the group the differences in ability, previously discussed, are very noticeable. They are so apparent that a teacher who has in mind the best possible development for each individual child soon realizes that some of the children have little or no singing ability. These children constitute a real teaching problem.

Meeting the Singing Needs of the Individual Child.—We see individual differences in children in regard to every

phase of school activities. But children vary in music ability within a wider range than in other school subjects. For example, in industrial arts more children cluster about the norm. It would be a most exceptional child of kindergarten age who could make a boat as well as the average adult. But in kindergarten there are children who far exceed the average adult in ability to sing.

Strangely enough we have given most attention to individual needs of children in our schools in situations where there is less variation of ability. In the teaching of reading no progressive teacher would give her entire class the same reading material. She would provide for differences in ability to read among the children in her class by supplying the children with material suited to their needs. In singing, however, where children show such marked differences, many teachers, especially in the kindergarten, give mass instruction, that is, all the class singing the same song material irrespective of the ability of the child and the difficulty of the song.

In meeting the individual needs of the children in a group there are five important considerations. They are—

1. Investigating the previous musical experiences of the child.
2. Discovering the singing ability of each child.
3. Organizing the large group into smaller divisions in order to give the children the maximum number of opportunities for singing alone.
4. Helping the non-singer.
5. Giving the children graded song material. These points are discussed in detail in the following pages.

Determining the Child's Previous Musical Experiences.—Before making a musical inventory of a group of children it is valuable to try to ascertain what each child's previous musical experiences have been. Parents are always glad to cooperate with the school in giving such information. A convenient way of securing this information is the distribution to the parents of a card similar to the one reproduced below. The questions may be multigraphed on library cards with very little expense. The card below is merely a suggestion of what may be done. The cards should be distributed and filled out by the parents as soon as the child enters school. In this way it will be possible to get a fair idea of the musical background of the child and because of this information to make a more complete diagnosis of his music ability and needs.

Name.....Age.....

1. Can he carry a tune?
2. What song does he sing most often?
3. Does he create his own melodies?
4. Does he repeat these melodies or are they different each time?
5. Does any member of his family sing?
6. Does any member of his family play an instrument?
7. What instruments does the child hear? (Mark with a line) Piano—Phonograph—Radio—Violin—etc.
8. *Remarks.*—Add on other side any other information about the child's musical interests, environment or heredity.

Discovering the Singing Ability of Each Child.—It is also very important to determine as early as possible in the school

rear the singing ability of each child in the group. This may e done in a variety of ways. At the outset a list of the chil- lren should be made and placed in a part of the room where t can be checked conveniently. The singing ability of many f the children may be determined through observation of heir play. Children often sing snatches of song when play- ng in the room. There are other children who are glad to sing if they are asked by the teacher. Still others will re- spond if you sing to them and ask them to repeat your song. When the children greet the teacher individually as they come to school in the morning the greeting may be sung in- stead of spoken. In schools where the roll is called every morning the children may enjoy singing a response.

Many children, too shy to sing even a short song, will re- spond if the tone matching is connected with a dramatic play. A conductor on a train will sing "All aboard" on one tone quite unconsciously and the engineer will respond by imi- tating the "toot-toot" of the whistle or the "ding-dong" of the bell. In these and in similar ways the tone matching abil- ity of practically every child in the group may be discovered if the teacher is tactful and uses as a basis for testing, the sounds and music plays which are happening in the school environment. The teacher would do well to make some im- mediate record on her list for memory is fleeting and the only sure way is to have an accessible list which can be quickly marked.

The Small-Group Plan.—The children in an average group may be divided into three small groups—first, those who match tones accurately, second, those who closely approxi- mate the tones so that the resemblance is apparent but not ac- curate, and third, those who cannot match tones with any de-

gree of accuracy but whose response shows some pitch discrimination. Practically every child who responds at all can be placed in one of these three divisions. The word monotone should be eliminated from the kindergarten and first grade teacher's vocabulary. Children of this age should never be called monotones for we cannot be sure enough of their singing ability to thus label them.

Monotones are extremely rare. Only a very small per cent of the mass of children are really monotones. Even in the lowest group we find practically all children aware of differences in pitch. They are able to sing higher or lower than in a previous response and if sensitive to any pitch differences at all they are certainly not monotones. A child who can match the tones used in producing inflections in words such as we find in the speaking voice ought to be able to learn to sing since the differences in pitch in the speaking voice are very slight and fall within a narrow tonal range. These slight differences are difficult to reproduce, and if a child can reproduce such pitch combinations he should be able to match the simplest and most familiar tone intervals that we find in the diatonic scale.

The word monotone has been carelessly used and children have been branded by that name and consequently given very little help because it has been thought futile to do so. Some of these children have little capacity for pitch discrimination, but it is just as possible that many of them do not reveal their ability at the beginning of the year for other reasons. Shyness, lack of control of singing mechanism, lack of understanding, a non-musical home environment, are factors which prevent the child from singing accurately. There may be some children who refuse to make a response of any kind.

Such children should never be unduly urged to do so for the results might be most disastrous. Singing experiences should always give satisfaction if the child's interest is to be sustained. Many of the children who refuse to sing at the beginning of the year sing quite naturally later on in the year when the environment is familiar to them.

By the end of the second week of school the teacher will have had opportunity to discover and record in writing the singing ability of the large majority of the group. In an average kindergarten group the majority of the children will belong to the upper group, with a fewer number in the middle group and still fewer in the lower group. The following table will show the distribution of the children into groups at the beginning of each year for a period of four successive kindergarten years.

	NUMBER IN HIGH GROUP			NUMBER IN MIDDLE GROUP			NUMBER IN LOW GROUP (NO MONOTONES)		
YEAR	GIRLS	BOYS	TOTAL	GIRLS	BOYS	TOTAL	GIRLS	BOYS	TOTAL
1924	11	11	22	10	16	26	1	8	9
1925	18	15	33	5	9	14	2	7	9
1926	13	11	24	12	3	15	6	8	14
1927	22	22	44	5	5	10	0	6	6

When the teacher has divided her large group into smaller groups she has a working basis for the year's work. This means that the children in the various groups may be given songs suited to their ability and that the groups may progress at their own rate, providing the teacher has opportunity to

meet these groups separately at least two or three times a week.

Every teacher can rate her class as to their individual singing ability but it becomes somewhat of a problem when she tries to put the small group plan into her daily program. Many difficulties at once arise. These difficulties are listed below with possible solutions and suggestions.

1. Some kindergartens have only one teacher. This makes it difficult for the teacher to plan successfully for the other two groups when meeting with the third group for singing.
2. There are often large numbers of children crowded into a very small room. Even though the teacher may have an assistant the large numbers make it difficult for two singing groups to be taught at the same time in such small quarters.
3. The lowest group lacks the inspiration which comes from singing with other children who sing better than they. They constantly hear poor singing if they sing only with each other.
4. It is difficult to find the proper song material for all the groups.
5. If the kindergarten music is under the jurisdiction of the music supervisor the children may be required to sing songs on the prescribed list regardless of their appropriateness.
6. The curriculum and daily program are already overcrowded and this makes it difficult for the teacher to give any extra time to music.
7. Children in the lowest group are sometimes discour-

aged because they are made to feel inferior to the other children in regard to their singing ability.

The first two difficulties are administrative in type. The following programs given below may prove helpful in solving this type of difficulty. These programs are being actually used in many kindergartens. In the right-hand column suggestions are made as to the time when small group singing could be carried on in this particular situation:

PLAN I

One teacher—Thirty children 8:30 to 11:45

LENGTH OF PERIOD	TYPE OF WORK	TIME FOR SMALL GROUP SINGING
15	Housekeeping activities. Play with toys. Using picture books.	Individual testing or informal singing around the piano.
15	Conversation group. Looking at books Discussion of work to be done.	
60	Fine and industrial arts.	
30	Lunch and rest.	
25	Outdoor plays and games.	Small group singing.
15	Stories.	
30	Indoor games and music.	Small group singing.
5	Dismissal.	Other groups work by themselves.

In this plan we have suggested that the small group singing take place before the regular session begins. At this time the children are busy with toys and books and it might be possible for the teacher to have the smallest group around the piano with her, giving them individual help, presenting a new song or giving individual tests. Also the teacher often has opportunity during outdoor play time to gather a group

around her when the other groups are busy playing. In a kindergarten of this type the children are usually more self-reliant because when there is only one teacher they necessarily must be. Therefore it is often possible to give one group some definite problem which can be worked out alone while the teacher works with the others in the class. All of the above suggestions have been tried and have actually worked out in practice. It takes skillful teaching, of course, but if the small group singing lessons are informal, short and frequent, much may be accomplished even with only one teacher in charge.

PLAN II

Two teachers—Forty children 8:40 to 12:00

LENGTH OF PERIOD	TYPE OF WORK	TIME FOR SMALL GROUP SINGING
60	Work period—using materials.	
30	Putting away materials. Group meeting.	
25	Lunch.	
10	Rest.	
30	Music—rhythms and games.	
30	Stories—songs. Outdoor play.	Small group singing.
15	Dismissal.	

The group singing plan may be easily incorporated into a kindergarten where there are two teachers. One teacher can teach a small group while the second teacher takes charge of the other children. If the room is small and the singing of one group disturbs the others, the second teacher may take the children not singing on an excursion or out of doors for games.

PLAN III

Four teachers—Sixty children 9:00 to 12:00

LENGTH OF PERIOD	TYPE OF WORK	TIME FOR SMALL GROUP SINGING
15	Changing shoes.	Individual singing.
	Housekeeping—Arranging flowers.	Meeting with children in lowest group.
	—Watering plants.	
	—Feeding pets.	
50	Fine and industrial arts.	
10	Putting away materials.	
15	Small group meetings.	
	Story—Discussion.	Small group singing.
30	Lunch.	
15	Rest.	
30	Music.	
30	Outdoor play and excursions or additional music when needed.	Small group singing.

The above plan explains itself. The class is divided into four groups—one high, two middle and one low group. It is a comparatively simple matter to make almost any program adjustment in a situation of this kind because of the number of teachers, size of room and type of equipment and environment.

The third difficulty previously listed was that the lowest group receives no inspiration from singing with the better singers. This difficulty may easily be avoided for there are many times when all the children should learn the same song and sing it together irrespective of differences in ability. Songs which express a common group experience such as songs about Christmas or songs suggested by an excursion which all the children have enjoyed should be sung by the entire group. At such times the lowest group does receive the inspiration and pleasure which comes from singing with better singers.

The fourth difficulty is the selection of proper song material suited to the various groups. This is a real difficulty, for many songs for children which are pleasing in melody and interesting in theme are also quite difficult to sing. On the other hand many "easy" songs are correspondingly stupid in theme and uninteresting in melody. The situation is not unlike the lack of suitable reading material which existed until just a few years ago. If the primer was easy to read it was usually correspondingly stupid. There is a great need for song material for little children which is artistic in form, interesting in content and melody and suited to their powers as singers. Songs will be suggested later which will fill this need.

The fifth difficulty is that kindergarten music is sometimes under the jurisdiction of the music supervisor who often prefers that the songs should be selected from the list prescribed by her. If the kindergarten teacher has the courage of her convictions and can give a good reason as to why certain changes and adaptations should be made, the music supervisor will, in all probability, be glad to cooperate.

The sixth difficulty is that the curriculum is over-crowded and that it is difficult to give extra time to music. It is not a question of giving extra time, but of reorganization of time. If music is worthwhile it is entitled to as much consideration as any other subject. It is especially important that time should be spent in the kindergarten for the right type of music education. Habits which are formed at the beginning will tend to persist throughout the child's school experience. If we take time to teach correct habits in kindergarten where the pressure of formal school subjects is not so great, we save much time and labor in the years which follow.

The seventh difficulty is that children in the lowest group are sometimes discouraged because they are made to feel inferior to the other children in regard to their singing ability. Teachers, and even music supervisors, have sometimes labeled the groups with names which branded the children in the group as lacking in skill. For example, the highest group are called "nightingales," while the lowest group are called "sparrows" and sometimes have even been known as "crows"! The average kindergarten child is very quick to grasp the significance of such names and is easily affected by such tactless and cruel procedure.

Children in these lowest groups are often excluded from all participation in the singing experiences of the more gifted children. The singing material which is presented to the lowest group takes the form of uninteresting tone drills which are far removed from the child's immediate interests and experiences. It is not surprising that children in these low groups not only lose all interest in singing, but often refuse to make any attempt to sing.

Such experiences are to be regretted and defeat the first purpose in the teaching of singing, which is to develop a love of singing and an increased desire for more singing experiences. In fact, any teaching method which emphasizes the development of skill at the price of the child's interest is certainly to be avoided.

The plan of grouping children according to their singing ability is the result of the teacher's attempt to meet the individual needs of each child in the class. The outstanding advantages of such plans are as follows:

1. The children have more opportunity to sing alone and to receive individual help from the teacher.

2. The children are given material which is not only interesting but which is suited to their ability as singers.
3. The size of these small groups makes it possible for the children to have many individual music experiences not possible in a large group.
4. The teacher can try to prevent the accumulation of many bad musical habits which have often proved a source of annoyance to the first grade teacher and music supervisor as well as a great handicap to the children themselves.
5. The teacher can note the progress of her group because she is more conscious of the individual achievements and interests of the children.

In order to carry out such plans successfully the teacher must have tact. She must have time and not too many children in the group. She must have organizing ability and musical ability. But above all she must be conscious of the musical needs of her group and have an earnest desire to help the children to their highest level of achievement.

The adoption of a plan which provides for the division of children into small groups and the teaching of singing to small selected groups, involves the selection of graded material as well.

The majority of the children in an average kindergarten class are in the highest group. The musical characteristics of the majority of this high group at the beginning of the kindergarten year are as follows: They—

(1) are able to sing short simple melodies.
(2) lack experience in group singing.

(3) have little conception of the sequence of tones which we call a scale.
(4) often have an unpleasant harsh tone quality.
(5) have a tendency to shorten the length of a measure at the end of a phrase because the interest in singing the words sometimes leads them to forget the rhythm of the melody.
(6) cannot sing long sustained tones.
(7) have a short attention span.
(8) need experience in singing alone for they are often dependent on help received from an instrument or person's voice.

The children in such a group need many short simple songs at the beginning of the year. The songs should grow out of play experiences in which sounds have a part. The time for such singing is when the play is going on. In this way the children learn to sing in small groups before coming together to sing in large groups. When the children are able to sing together in a large group, more difficult songs may be learned. The problem of finding material for the highest group to be used later in the year is not difficult for there are many songs for children who are able to sing simple melodies.

The children in the highest group may also sing the more difficult parts of songs, while the children in the lowest groups sing the simpler parts. In this way the entire group participates in the song experience, each on his own level. Song Devices and Jingles by Eleanor Smith is a good book to use in this connection for it contains question and answer songs which may be used in this way. The highest group may also sing for special occasions such as the school as-

sembly period providing the remainder of the group contribute to the occasion in some other way and are not made conspicuous by their absence. The children in the highest group are often able to create their own melodies and with the help of the teacher can learn to play them on the piano or xylophone. These children may also visit the first grade music lesson, while the children in the low group are having some interesting musical experience with their own teacher. The children in the highest group should have material suited to their ability, but they should not monopolize the teacher's time. It is the low groups which need the most careful help and special treatment.

Helping the Non-Singer.—The children in the middle and low singing groups should receive the benefit of the best teaching that can be given. The musical future of many of these children is decided in the kindergarten and first grade. We know that many of these children are unable to sing, not through lack of native ability, but through shyness or lack of understanding due to lack of musical experiences. It is not only the privilege but the duty of the teacher to give her best teaching to these children. Their music experiences should be fully as interesting as those in the high group.

The music material for these lower groups is difficult to find. For the past few years many song writers for children have attempted to write short simple songs. The results in some instances have been helpful, but many of the songs lack interest. It is obvious that many of these songs were written by a person who must turn out a certain number to meet the requirements of a publisher or to fill a certain number of pages in a book. They lack sincerity. One is certain that such songs were never the expression of a

genuine experience. Consequently they lack artistic merit. The most beautiful and artistic songs in our possession today are the folk songs because they are a real expression of a common vital experience. Unfortunately in the translation of some of the folk songs into English much of their original charm has been lost. The content of many of the songs has no basis of appeal for the average American child. The beautiful melodies, however, will always be appealing. The teacher must decide and choose for the children those folk songs which have not suffered in translation and those which have not been tampered with to the extent of the addition of inappropriate English words.

The singing experiences of the children in the low groups should grow out of their environmental experiences. The following suggestions have been given by various teachers as representing some of the musical interests and plays of various kindergarten and first grade groups. The value of such experiences depends entirely on the needs of the particular group which is being taught. They are meant to be suggestive of other musical experiences which happen in every child's environment.

Musical Games.—1. A child hides somewhere in the room or playground. The other children close their eyes until the child is hidden. Then the teacher or a child sings the name of the hidden child and he responds by singing the same tone. The child who sang first tries to find the hidden child and is aided by the location of the sound. These musical calls should be simple at first and increase in difficulty. The children enjoy originating their own calls after they have had some experience in playing the game.

2. The children sit in a circle. One child hides his eyes.

Another child, chosen by the teacher, goes to the back of the blindfolded child and sings "Who am I" and the child answers on the same pitch. The children first should learn to recognize each other's speaking voice before singing is tried.

3. The teacher calls the roll of the group by singing each name and the children answer to their names by singing the same tones.

4. Children imitate the playing of an instrument and the type of sound the instrument makes. The other children guess the name of the instrument.

5. Children make paper horns of strong paper or use mailing tubes and decorate them with gay colors. These horns offer splendid opportunity for all kinds of games and tone plays.

Musical Conversation.—The teacher or child sings a question. Another child sings an answer on the same tones. These songs should be sung on one tone at first with variations in pitch as the play progresses from day to day. The intervals between the tones sung should be familiar intervals such as thirds or fifths. Later in the year the questions may be sung to a simple melody. The songs in Song Devices and Jingles previously mentioned are well worth using in this connection.

The Use of Instruments.—Instruments which are simple to play and which produce a *good quality of tone* may be used by the children in this group as well as in the highest group. The children enjoy playing the tone and then trying to sing the same tone. The instruments used may be the piano, xylophone, musical glasses, individual flutes from the ten cent store, or bells with a good tone.

Dramatic Play.—Sounds connected with dramatic play afford good music material for the lowest group. Their music experiences may take the form of a train play, with the various conductors calling in a high tone the names of stations and "all off" or "all aboard"; or the peddler advertising his wares, for example—"Ice cream cones for sale."

Such plays and games are valuable only as they are pleasurable to the children and increase their interest in tone production. The drill aspect of the tone plays should never interfere with the children's pleasure in the experience. It would be far better for a child to remain on the same level in regard to his singing ability than to form unpleasant associations with a music experience.

The teacher can keep a list available and check on the children in these two lower groups as to their improvement and number of singing opportunities. The more opportunities the children have for singing alone, the greater their chance of improvement. Improvement can only come when the children are able to produce the tone which they hear mentally.

THE ORIGINAL SONGS OF CHILDREN

Almost every child enjoys singing songs which he has originated. Babies often sing before they can talk. Their songs frequently resemble a chanting or a crooning sound suggested perhaps by the lullabies they hear so often. A young child's song is usually form-less and rhythm-less. The child of four or five often sings of some experience and the song proceeds in a narrative style as if the child were telling a story.

These creative attempts of children to make their own

melodies are a most important phase of their music development. Though the songs may be crude nevertheless they show an interest in creative expression which is certainly worth fostering. Children need to be encouraged to experiment with sound in this way and more time should be given in school to this type of music experience.

Since we cannot expect to get expression from the child until he has had many impressions, it is important that we give children many experiences which will prepare them for this type of response. As a previous preparation the children should learn to sing short sentence songs or short songs with a decided rhythm such as "April showers bring May flowers" or "Ding dong bell, pussy's in the well." Such songs give a child a conception of a short musical form in which there is a balance of parts and they also give the child melodic patterns in which there are present a beginning, middle and end. The children should have a chance to sing these songs alone and thus acquire a feeling of poise or freedom in expressing themselves musically. The children should be given an opportunity to try to play these melodies on an instrument, for in so doing they begin to get an idea of the relationship of tones in the scale.

After many such experiences the child begins to have some idea of the song as a medium for self-expression. Then when the mood arises the child is ready to express himself in this way. The best songs of children are a spontaneous expression of emotion. This is true of all good songs. They are stimulated by a real experience and are not made to order, either for a publisher or to satisfy a teacher. We may plan an environment which will stimulate such responses by giving children many joyous experiences both musical and other-

wise. We may surround the child with beautiful expressions of others such as pictures, stories and poems as well as the beautiful musical expressions of others.

The teacher should have a sympathetic and intelligent attitude toward the child's own songs. At first her attitude should reflect the "hands off" policy. The children should have much opportunity for experimentation before comment is made by the teacher. The child's first song may be a timid and tentative expression of his feeling. A comment by a grown person might easily embarrass him, shatter the song and discourage further attempts. The teacher should be ready, however, when the right time arrives to encourage and help the children in their creative attempts. The "right time" varies with the individual child. The teacher should be sure that whatever she does will further the development of the child's interest and skill and not make him self-conscious. The way in which this is done, again depends on the individual child.

Some children enjoy repeating their song for the others and, if worthwhile, teaching it to the group. They are also interested in hearing their song reproduced by the teacher or played by her on the piano or some other musical instrument. Many children enjoy seeing their songs written in musical form on the blackboard. This stimulates in a natural way an interest in methods of writing music. Some teachers write the songs in a class song book which is most satisfying to children of this age. Many children enjoy hearing the teacher sing the beginning of a familiar rhyme and then trying themselves to supply the music for the phrase at the end. The teacher may suggest a short poem which expresses in a rhythmic way some common group experi-

ence and then give the children an opportunity to supply the musical setting. The poem by Eleanor Fargeon in her collection of poems called Joan's Door, is the type of poem which may be used in this connection.

"Down, Down,
Yellow and brown
The leaves are falling over the town."

Teachers should be very cautious in the suggestions which they make to improve the child's song. They should not expect a finished product from a kindergarten or first grade child. The child's song may not return to the keynote as most songs do. It may not fit into the sacred diatonic scale. But it may have a feeling of freshness and show an original use of tones which most grown people with their conventional conceptions of melody could never approximate. It behooves teachers to be wary and to avoid giving too many suggestions as to the improvement of the child's song. We may spoil the whole spirit and feeling of the song by too much polishing. A child can be helped to acquire a repertoire of the best songs we can find; he can be helped to play his songs on the piano or another instrument, provided he shows interest and, above all, he should be encouraged for every creative effort he makes.

The values of such experiences are as follows:

I. The child comes to a realization that music is a satisfactory form of self-expression.

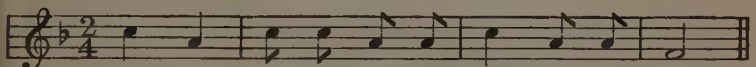
II. He develops a keener appreciation of the songs of others.

III. He is engaging in a thought process since he must plan, decide, choose and judge the results.

IV. Such singing experiences help to clarify his ideas of form and melody.

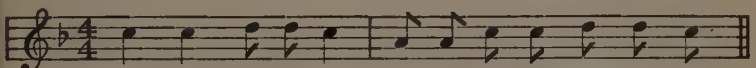
The following melodies were made by kindergarten children between the ages of five and five and a half. They do not represent the average achievements of the group but these songs stimulated the other children in the group to creative efforts even though the results were on a lower level. Many first grade children who have had previous musical experiences could compose similar or better melodies because of their added experiences.

The first three were influenced by the rhythmic patterns of other songs but the melodies are original.



Rose bush, flow-ers grow-ing, Spring-time is here!

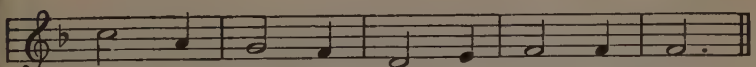
By Margery Sanford.



Rain, rain, go a-way, Lit-tle chil-dren want to play.

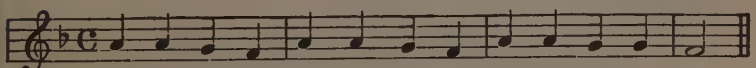
By Harriet Pierce.

Lit-tle girl, lit-tle girl, Where are you



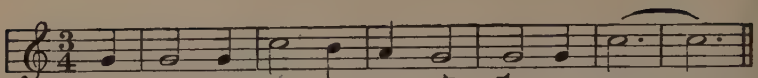
going? I'm going to see my cat and kittens.

By Jean Kendall.



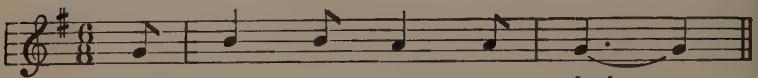
We are glad that Jane is back so we can play with her.

By Ruth Phillips.

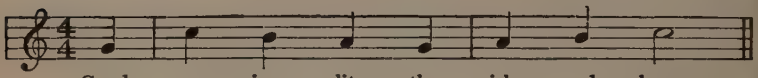


By Doris.

To a child returning to school.



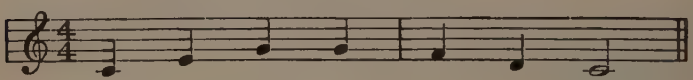
By Mary Gies.



By Charles Dobbin.

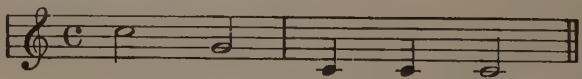
Melody for the Xylophone.

My Mother's Song.



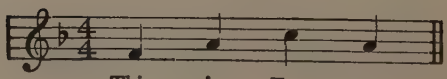
By Betty Bristol.

Three Melodies for the Glasses.



By Andrew Hart.

By Elaine.



By Barbara.

RECORDS OF PROGRESS AND TESTS OF ABILITY

There are no tests of native musical ability for young children which correspond to the Seashore tests for older children. Even though similar tests were available children of kindergarten and lower primary age have not the necessary equipment to enable them to take such tests. Furthermore, a fine measure of musical ability is not essential to the child's musical development in kindergarten and first grade. The class teacher with music ability can determine the music ability of each child in her group with sufficient accuracy to enable her to divide the children into two or three groups. The average teacher would not be able to give separate singing experiences to more than two or three groups even though a more exact grouping were possible. As a basis for classification into groups the teacher may use some of the devices previously mentioned in this chapter, or she may devise some simple test which would consist of graded material simple enough for the poorest singer and difficult enough for the best singer. The following test has been used with kindergarten children as a basis for group classification. This test has many imperfections but it served the purpose for which it was devised. Such a test may be given individually or in small groups of five or six children. If such a test is to be tried with foreign children, pictures should be used.

PITCH CLASSIFICATION TEST

Name of Child.....Age.....Date.....

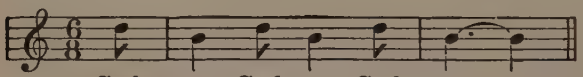
GENERAL REMARKS

Give the test as follows, the tester singing the various tone combinations. Use pitch pipe to insure accuracy. When the child sings

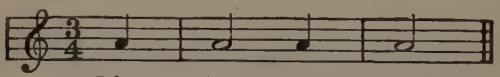
the tones accurately he may be marked A for correct. When he closely approximates the tones he may be marked B, and when the child cannot produce a tone which remotely resembles the tone to be matched he may be marked C. The children should have three trials for each of the eight tone combinations unless they match the tones accurately at the first attempt.

	SCORE		
	No. of trials		
	1	2	3

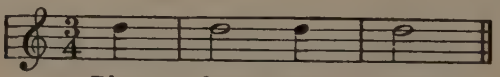
1. The first song is about a bird who lives in a clock and comes out to tell the time. If it is three o'clock the bird sings this song ——. You sing the same thing to me.



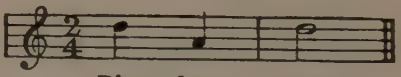
2. These songs tell what the church bells say. Listen carefully when I sing the first song and then you sing the same song to me.



3. Not all bells make the same sound. Listen to this song and then sing the same song to me.



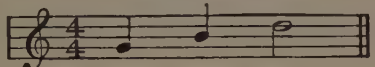
4. Sometimes bells sound like this. Listen to this song and then sing the same song to me.



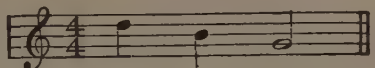
SCORE

No. of trials	1	2	3

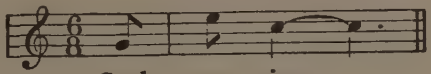
5. This song makes you think a little of climbing a ladder because as you sing you go up higher and higher. Listen first and then sing the same song to me.



6. This song is something like climbing down a ladder. Listen first and then sing the same song to me.

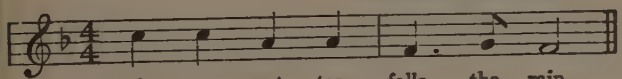


7. We say "good morning" when we meet our friends. You can sing it too. Listen while I sing "good morning" to you, and then you sing the same song to me.



8. The last song is about the rain and the sound it makes. Listen first and then sing the same song to me.

excerpt from Neidlinger.



REMARKS

The children who can match the first five tone combinations or beyond to the eighth may belong in a *high* group. The children who match the first three accurately, or who match the first and closely approximate the second and third may belong in a middle group. The children who cannot match a single tone with accuracy may belong to a low group.

The record of the musical progress made by the children during the year should be kept in such a form as to be available to parents, the music supervisor and the teacher of the next higher group. There is nothing save the actual achievement of the group that is as enlightening to the first grade teacher as a definite record of the progress of the kindergarten children. Such a record should be used as the basis for the next year's work in order to avoid duplication of material and experiences and consequent loss of time. Moreover a record of progress gives the first grade or second grade teacher an idea as to the aims and musical point of view of the kindergarten and first grade teacher. Such an understanding is valuable and is often very much needed. The record should be made out by the classroom teacher. The content of the record will depend on the individual teacher and will contain those records of musical achievement which she has thought most worthwhile. Every teacher at the beginning of the year would be glad to know the previous experiences of her group. She will certainly want to have the following information and more if possible.

I. Number and names of children in each singing group—High, Medium and Low.

II. Song material used in various groups—High, Medium and Low.

III. Excursions and concerts attended by the class.

IV. Instrumental music used during year for—

(a) Rhythmic activity.

(b) Listening.

(c) Ensemble playing of instruments.

The mothers of many of the children will be interested in the progress of their children and even though individual

music records are almost impossible to keep, nevertheless mothers may be informed of a child's progress in other ways. Mothers' meetings often afford an opportunity for an explanation of the school point of view concerning music and for the discussion of the musical progress of the children. The mothers should have opportunity for musical participation in such meetings. They enjoy seeing and sometimes using the instruments which the children use, singing their songs and listening to music which has been enjoyed by their children.

TYPICAL SINGING EXPERIENCES IN A KINDERGARTEN ENVIRONMENT

I. The Block "Victrola"

Three children made a phonograph of blocks. As the illustration indicates, the victrola was a square enclosure of blocks with a door at the bottom. The handle was made of a wooden wheel fastened on a stick. The music was produced by the children who crawled inside, one at a time. Another child manipulated the handle and called "ready" to the hidden performer when he finished the winding.

The following types of singing experiences resulted:

1. The singing of kindergarten songs.
2. The singing of songs learned at home; for example, I Love a Lassie.
3. Originating melodies.
4. Singing the melodies of piano selections used to accompany rhythmic activities.
5. Taking the xylophone into the victrola and playing on it.

The interest in the play inside the victrola was so keen that every child wanted an opportunity to participate in the singing.

II. The Cuckoo Clock Song

The cuckoo clock came to the first grade late in January. It was loaned to the children by one of the mothers. After it had been in the first grade a few weeks it was brought into the kindergarten and hung upon the wall. The children's enthusiasm was immediate and permanent. The clock stimulated a tremendous interest in tone production. Every time the bird came out to sing the children sang with it. The tone of the bird's song was high pitched, clear and sweet. Consequently, the bird's influence was most beneficial. The tone plays proved helpful in the improvement of each child's singing voice. They were interesting because they were a part of a real experience.

When the children had experimented for several days in playing with the sound in a natural and spontaneous way then the teacher sang a song to them. (The Two Cuckoos —First Year Music—Dann.) It was sung two or three times without comment. The melody only was played on the piano. The children liked the song and tried to sing it with the teacher. The teacher suggested that the children sing the part which was like the cuckoo's song and listen to the other part. After they had listened four or five times the teacher invited them to try to sing all of the song with her.

The next two days the entire group of children sang the song with the teacher. The fourth day the children sang in groups of twelve with the teacher but without piano accom-

THE BLOCK "VICTROLA"

paniment. Several children learned to play the melody on the piano and often accompanied the singing.

III. Playing with Horns

At Christmas time several children received horns for gifts. These were brought to school to show to the other children. Although the children were interested they could not share in the experience to any great extent since, for hygienic reasons, horns cannot be passed around to be played.

So the teacher secured strong cardboard tubes such as are used for candle containers. The ends were dipped twice in paraffin to make a smooth mouth piece. Then the teacher gave them to the children, who were delighted and started to experiment at once. After experimenting the children painted the horns with bright colors and then shellacked them to make a smooth strong surface. Each child's name was placed in the end of his own horn. A rack was made of a shoe box in which the horns could be placed so that the mouth pieces did not rub together. (See illustration facing p. 114.)

The horns were given first to the children in the lowest group in order further to stimulate interest in singing. Tone matching became a pleasure when tried on the horns. Shy children who were not interested in singing alone would sing into their horns. The following types of experiences were enjoyed by the children in this group.

1. *Experimental playing.* The children played many melodies on the horns. Sometimes they attempted to reproduce familiar songs but more often the melody was original. The teacher sometimes asked the children, one at a time, to play their songs for the others.

2. *Tone Matching.* The teacher played a tone or a short series of tones on her horn and the children reproduced the tone on their horns, both individually and as a group.

LIST OF SONG BOOKS

(The abbreviations at the left are those used in referring to these books in the song list.)

Dann	1. First Year Music. Hollis Dann. American Book Co., New York.
Univ	2. Universal School Music Series. Book I. Hinds, Hayden and Eldridge, New York.
S D and J	3. Song Devices and Jingles. Eleanor Smith. Lathrop, Lee, Shepard Co., Boston.
B and K	4. Songs for the Little Child. Baker and Kohlsaat. Abingdon Press, New York.
Shaw	5. Songs to Sing. Shaw. Simcoe Pub. Co., Buffalo, N. Y.
J & B I	6. Child Land—Book I.
J & B II	7. Child Land—Book II. Jones and Barbour. A. P. Schmidt, New York.
Conant	8. The Children's Year. Conant. Milton Bradley Co., New York.
Songs of C	9. Songs of Childhood. Music Education Series I. Ginn & Co., New York.
Intro.	10. Introductory Music. Music Education Series II. Ginn & Co., New York.
W and J	11. Songs and Games for Little Ones. Walker and Jenks. Oliver Ditson, Boston.
Sweden	12. Sing Song from Sweden. Tegner. A. P. Schmidt, New York.
140	13. 140 Folk Songs. Davison and Surette. E. C. Schirmer, Boston.
Warner	14. A Kindergarten Book of Folk Songs. Warner. E. C. Schirmer, Boston.
P and S	15. Songs of a Little Child's Day. Poulsson and Smith. Milton Bradley Co., New York.

Bentley 16. Song Primer. Bentley. A. S. Barnes & Co., New York.

Hill 17. Song Stories. Hill. C. F. Summy, Chicago.

Gaynor 18. Songs of a Little Child's World No. 1. Riley–Gaynor. John Church Co.

Neid 19. Small Songs for Small Singers. Neidlinger. G. Schirmer, New York.

Eliot 20. Mother Goose Melodies. Eliot. McLaughlin Bros., New York.

Moffat 21. Our Old Nursery Rhymes. Moffat–LeMair. David McKay, Philadelphia.

22. Little Songs of Long Ago. Moffat–LeMair. David McKay, Philadelphia.

Ditson 23. Folk Songs. Whitehead. Oliver Ditson, Boston.

24. Song Book of the American Spirit. Stanley–Brown. Harper's, New York.

25. King's Breakfast. Milne–Fraser–Simson. E. P. Dutton & Co., New York.

26. Fourteen Songs (When We Were Very Young). Milne–Fraser–Simson. E. P. Dutton & Co.

The first five books on this list are those containing the largest proportion of short simple songs. Numbers 13, 21, 22, 23, 24 and 26 are excellent to be used for informal singing at home. They contain many songs suitable to be *sung to children* as well as songs to be sung *by* children. Numbers 21 and 22 are beautifully illustrated in color.

The Child Study Association of America publishes a small pamphlet called Music for Children. It is a list of music material of all types including Duo-Art and Ampico rolls. The address is 509 West 121st Street, New York, and the list may be secured for thirty-five cents.

LIST OF SONGS (A)

The songs on this list have been selected because of their simplicity. Many of these songs may be used in the Nursery School. They are also suitable to use as beginning material with the lowest groups in Kindergarten and First Grade.

These lists do not aim to be inclusive of all good song material but an effort has been made to select the songs from available

sources which were the most interesting. The abbreviations refer to the song books on the list.

TITLE OF SONG	PAGE	NAME OF BOOK
Animals and Birds		
Once There Was a Little Kitty	28	Dann
Baby Kittens	110	Univ
Pretty Pussy	4	B and K
Little Mice are Creeping	87	W and J
The Cow	19	J and B I
The Squirrel	112	Univ
Little Chickens	7	B and K
Baby Chickens	13	Shaw
What Little Animals Say	2	S D and J
My Old Dan (first part)	41	Bentley
Feeding the Pigeon	8	S D and J
Hop Little Rabbit	33	S D and J
Chi–ree—Hear the Robin	14	Shaw
Play Experience		
Swinging	24	J and B I
The Cobbler	31	Univ
Bells in the Steeple	8	Dann
Ding Dong	7	Congdon Music Primer
Lullabies		
Bye Bye Baby	1	Shaw
Bye Low My Baby	9	Conant
Cradle Song (children sing 1, 3, and 5th measures)	5	Bentley
Seasonal Songs		
Winter Time	77	Dann
Sing, Blue Bird Sing (first part)	13	B and K
Blue Bird	20	Intro
Working in the Garden	26	S D and J
Festival Songs		
Christmas Bells (children sing bell tones)	55	Intro
Hallowe'en	75	Dann

TITLE OF SONG	PAGE	NAME OF BOOK
Mother Goose		
Bow-wow-wow (children sing first part)	103	Univ
Bye-O Baby Bunting (children sing first part)	66	Univ
Pussy Cat (children sing first part)	11	S D and J
Baa, Baa, Black Sheep (children sing first part)	4	Sweden
Baa, Baa, Black Sheep	13	S D and J
I Love Little Pussy	83	Dann
Pussy Cat (children sing first part)	14	Conant
Margery Daw (children sing first part)	10	Conant
The Way to London Town	26	S D and J

(Other Mother Goose songs may be sung *to* the children.)

LIST OF SONGS (B)

These songs as a rule are more difficult than those on List A. The songs on this list may be used in Kindergarten and First Grade.

TITLE OF SONG	PAGE	NAME OF BOOK
Animals and Birds		
I Saw a Little Bird	24	S D and J
Robin Redbreast	15	B and K
Where Do the Sparrows Go?	5	Shaw
The Blue Bird	30	Neid
Two Cuckoos	48	Dann
The Little Blue Bird	10	Songs of C
Robin Redbreast	15	J and B I
Friendly Cow	34	Conant
Feed My Cow (first part)	16	King's Breakfast
Bossy Cow	54	P and S
Hop My Pony, Hop	14	Dann
Kitty White	74	Songs of C
Once There Was a Little Kitten	28	Dann
Funny Little Bunny	31	J and B II
The Squirrel's Nest	40	Intro
The Farmyard	21	J and B I
Feeding Birds	76	Dann

TITLE OF SONG	PAGE	NAME OF BOOK
Play Experiences		
I Sail My Boat	30	Songs of C
Boat Song (first half)	43	W and J
Tick Tock (first verse)	66	Dann
The Engine	47	B and J
Mending Shoes	12	Intro
This Is the Way My Dolly Walks	24	Dramatic Games, Crawford
When the Rain Comes	9	Univ
Rain	26	Conant
At the Seaside	22	Warner
Seasonal Songs		
Song of the Seasons	17	Bentley
Falling Leaves	75	Dann
Where Do All the Flowers Go	2	S D and J
Snowflakes	7	Shaw
Snowballs	4	S D and J
Winter	126	Univ
Blow, Winter Wind	23	Univ
Welcome to Spring	118	Univ
Pussy Willow	26	B and K
Spring	32	One and Twenty Songs—Brown
Pitter Patter	4	Neid
Hymns		
Happy Thought	5	Conant
Church Bells	70	Hill
God's Work	71	Hill
A Tiny Grace	6	Conant
Thanks for Daily Blessings	17	Hill
Lullabies		
Hush-a-bye Baby	63	Moffat
Sleep, Baby Sleep	4	140
Sleep, Baby Sleep	210	Ditson
Cradle Song	13	Sweden

TITLE OF SONG	PAGE	NAME OF BOOK
Greeting Songs		
Good Morning	3	J and B I
Good Morning (first on page)	73	Dann
Good Morning Little Children	58	S D and J
Good Morning to All	3	Hill
Festival Songs		
Hallowe'en	26	Song of C
Thanksgiving Song (second part)	28	J and B I
A Song of Thanks	25	Dann
Christmas Time (simplify)	92	P and S
Christmas Time	154	140
Away in a Manger	89	B and K
Good Master and Mistress	1	Sweden
Friendly Beasts—The Coming of the Prince of Peace		H. W. Gray, New York
Humorous Songs		
Gingerbread Lady	33	Warner
This Old Man	46	Warner
The Elephant's Trunk	32	Univ
Mr. Frog	28	Neid
Kitten and Bow-wow	1	Neid
Mother Goose		
Jack and Jill (Play in D)	2	Elliot
Jack Horner	22	Elliot
Margery Daw (Play in A)	24	Elliot
Three Blind Mice (first part)	15	Moffat
I Love Little Pussy	27	Moffat
Baa, Baa, Black Sheep	29	Moffat
Mistress Mary	19	S D and J
Shoe the Horse	28	S D and J

(Other Mother Goose songs may be sung *to* the children.)

III

RHYTHMIC ACTIVITY PLAYS

I. Rhythm—
   A. The universal appeal of rhythm.
   B. The development of the rhythmic interest in children.
II. Rhythmic Stimuli in the Child's Environment—
III. Value of Rhythmic Experiences for Children—
   A. Development of interest in rhythmic experiences.
   B. Physical development.
   C. Mental development.
      1. Interpreting music by some rhythmic activity play.
      2. Interpreting a mood by some rhythmic activity play.
   D. Preparation for later music study.
   E. Social development through group participation in rhythmic experiences.
IV. Regulating the Rhythmic Stimuli in the Environment—
   A. Space.
   B. Apparatus.
   C. Toys.
   D. Music.
   E. Literature and pictures.
   F. People.
V. Some Typical Rhythmic Experiences in a School.

III

RHYTHMIC ACTIVITY

Of all the elements which enter into a child's musical experiences, the element of rhythm has the greatest appeal. There are two important reasons for this. *First,* the rhythmic interest is ages old and is very deep-seated in all peoples. If we study the history of music we find that in the beginning the rhythmic interest was stronger than any other type of musical interest. The earliest instruments fashioned by primitive peoples were such as to afford opportunity for some expression of this interest. And so we find among primitive instruments crude drums, cymbals, rattles and other instruments of a similar type. These early non-tonal percussion instruments were used to emphasize rhythmic sounds which accompanied tribal ceremonies. *Second,* the rhythm in music, especially if very marked, calls for some sort of a muscular activity response. This desire to respond by some activity to music which is heard is almost a universal experience. Often in public gatherings we see grown people supposedly possessing poise and control, tapping with the fingers, swaying slightly or nodding their heads in response to a spirited band selection. Their interest in their response is so keen that often they appear oblivious of their surroundings.

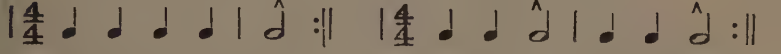
Naturally any stimulus to activity commands the immediate interest of children. The rhythm or movement in music invariably calls forth some activity response from the child and he is not satisfied until the response is made.

The Development of Rhythmic Interest in Children.—This interest develops early in the life of a child. Long before children reach the kindergarten or even nursery school age we see many evidences of interest in rhythmic movement. The baby's interest in swinging objects, in rocking to and fro in the mother's arms, in the tick-tock of the clock and the popularity of rattles—all these point to the beginning of this interest in regularly recurring sounds and movement. A baby of six months was seen to listen with absolute concentration when a grown person tapped certain drum rhythms on the side of the carriage. A baby of ten months listened with evident pleasure to the Pat-a-Cake rhyme and then tried to reproduce the movements of the hands. We have many other evidences of rhythmic interest before the age of one year.

As the child grows older and gets on his feet other evidences of rhythmic interest appear. He is gaining more power in the use of his arms and legs and they serve him well in making new rhythmic responses, such as, tramping with his feet, clapping his hands, jumping up and down, pounding on a resounding surface like the tray of his high chair or on the kitchen pans. A group of children, all about two years old, in the Nursery School delighted in climbing up two steps and running down an inclined board. It was not only the activity which interested them but the rhythm in the activity such as, climbing up—running down! climbing up—running down! The activity was repeated over and over a dozen times and more.

In this same group there was an interest in reproducing rhythmic sounds. Three children adopted this rhythmic phrase which was originated by one of them. The first four

notes are reproduced in an ordinary speaking voice but the fifth is strongly accented. They have also developed certain activity plays to fit this rhythm. They stand still until the accented sound is reached and then jump.



The children in the Nursery School are also interested in running across the open spaces of the playground to the wall and then back again in a regular rhythm. There are more interested in the repetition of short time intervals than of long.

At four or five years of age the child is interested in skipping, marching in a parade, swinging, sliding, and in many other rhythmic activities far too numerous to mention here. The difference between the kindergarten child of four and the nursery school child of two in regard to rhythmic activity is chiefly a difference in muscular control and amount and type of experience. The greater ease and efficiency of movement enables the older child to develop more varied and more complicated rhythmic plays. Then, too, the older child is more interested in making a rhythmic response to music which he hears played. Up to this time the chief interest has been merely in the activity itself. Now with increased skills developed, the four year old tries to make his rhythmic movement coincide with the rhythmic movement in the music which is heard. And so we see children creating rhythmic plays stimulated by music from the radio, phonograph or piano.

RHYTHMIC STIMULI IN THE CHILD'S ENVIRONMENT

The young child's rhythmic experiences may be of two different types. The first type of experience takes place because of some stimulation within the child himself. We see children running, skipping, jumping, or clapping their hands merely for the pleasure which comes from the performance of the activity and the stimulation to more activity. These activities are spontaneous, we say, and arise because of the child's instinctive desire for muscular activity. Children do this because of the exhilaration which comes from the experience, not because they want to reach a particular destination in a given way or in a given length of time.

The other type of rhythmic activity takes place because of some outward stimulation from the child's environment. For example, a paling fence or an iron railing is almost an unfailing stimulus to rhythmic activity, especially if the child has a stick in his hand. We have all experienced the rhythmic sound made by pulling the stick along the bars.

The long halls in some city apartments are such a strong stimulus to activity that a child cannot resist running or skipping their full length. The large resounding surface found on a hat box or kitchen pan is an unfailing stimulus to rhythmic tapping or pounding. To little children these stimuli are so strong and so appealing that they cannot be ignored. A child's environment is full of such stimuli and naturally the child, if he is normal and healthy, does not fail to respond. Little children are being constantly urged to activity from within and without and much of their activity is rhythmic in character.

We may divide the different types of rhythmic stimuli in

the environment into the following groups. These groups are not meant to be inclusive of the various stimuli but represent the most prominent types.

I. *Space*—
- Back yards.
- Long halls.
- Pavements.
- Open space in the center of a room.

II. *Apparatus*—
- a. Designed *for* children.
  - Swings.
  - See-saw.
  - Merry-go-round.
  - Slide.
  - Rope ladder.
- b. Appropriated *by* children—
  - Fences.
  - Boards and planks.
  - Low walls.
  - Steps.
  - Curbstone.
  - Boxes.

III. *Toys*—
- Drums.
- Trumpets.
- Train.
- Flags.
- Doll's cradle.
- Balls.
- Jumping rope.
- Hoop.

IV. *Music of all types played by—*
Radio.
Phonograph.
Hurdy gurdy.
Piano or other instrument.
Band or orchestra.

V. *Literature—*
Poetry—especially poems of a very rhythmic character such as Mother Goose rhymes.
Stories—in which rhythm is present in the words describing an action such as a refrain or song repeated over and over like the Gingerbread Boy's song.

VI. *Pictures*—which illustrate some activity such as dancing around a Christmas tree.

VII. *People and their activities—*
Other children.
Parents and other grown people.
Teachers.

All normal children respond to such stimuli and they come to children in great numbers from every side. The greater the stimulation, the greater the activity. If we are dealing with the slow apathetic child we must increase the stimulation. If we are dealing with the nervous excitable child, we must decrease the stimulation. A great part of music education, or of any other type of education, consists in the regulation of the stimuli in the environment as to the type and the amount and the placing of the emphasis.

The regulation of a little child's environment is for the most part in the hands of the mother and the teacher. But this cannot be done with intelligence unless the mother and the teacher fully realize just what "desirable changes in the

child's thought, feeling and conduct," may take place as a result of the stimulation from the environment. In other words, what is the value of rhythmic education? The methods employed, the materials used—all this regulating of environment is a means by which we hope to accomplish certain ends or results. What is the aim and end of rhythmic education for little children?

VALUE OF RHYTHMIC EXPERIENCES

The child's rhythmic experiences should be such that he develops an interest in rhythmic activity which constantly leads him to want more experiences of this type. This development of a lasting and compelling interest is essential in any phase of education whether it be music education or arithmetic. Of what use are abilities and stored up information unless they are of such interest to the individual that they function in his living? The right kind of rhythmic experiences should be so satisfying to the child that he desires more such experiences. He should feel from the beginning that these experiences are interesting, joyous and thoroughly satisfactory forms of activity. If he develops this feeling, the more experience he has, the more he will want, which is the first and most important aim of rhythmic education.

The child should by means of rhythmic experiences have much opportunity for vigorous and varied types of activity responses. These activities should include not only small movements of the hands, arms and legs, but movements which involve the whole body. He should be able to make the movement of his whole body coincide or synchronize with the movement which he hears in the music. The rhythm or movement in the music should be felt in his entire mus-

cular and nervous organism. It is by this type of physical response that the most lasting, and therefore the most valuable conceptions of rhythm are established. The relaxation which comes through well planned rhythmic experiences should bring about a poised body. The improvement in muscular coordination which should also result should tend to develop in the child a freedom and ease of movement.

The child should have opportunity to translate his mood into a rhythmic expression. We have only to think of the spontaneous plays of children in order to know their moods; for example, the calm, tender way in which a little child rocks the doll's cradle, the gaiety which expresses itself in a skip or a dance, the dignity and pomp of a march or king's procession, the delicate mystery of a fairy's flight or the heavy ludicrous walk of the elephant.

This expression of a mood in terms of rhythmic activity by a child is an intellectual as well as a physical and emotional process. If the child is interpreting the mood stimulated by the music which he hears played he must decide on the most appropriate response, make the necessary physical adjustments in order that his activity shall correspond to the movement in the music, judge as to his success after he has finished and then revise his ideas perhaps and try again.

If he is choosing music to express his mood he must also think during the process. He must be able to listen first with concentration to the music and he must be able to compare various types of music which he hears as to their adequacy in expressing his idea. For example, three little girls in the First Grade said to the teacher, "We are going to have a play. There is to be a part where the fairies are to dance at the Queen's birthday party and we will need some music.

Will you play some for us?" The teacher played several different selections and the children listened. After thinking a little while the children rejected one of the selections because it did not seem appropriate. Then they tried out the others to see which one best suited their purpose and finally came to a decision.

There is no better way to begin a child's musical education than by giving him many and varied opportunities for rhythmic activity. Rhythm is one of the fundamental elements of music. It is the frame work, the structural element in music. It is the foundation of music upon which the other elements depend. In order to appreciate and understand music as a whole the rhythm must first be clearly felt and understood. If the rhythmic sense is poor and undeveloped all later music study will be affected.

Much of the child's rhythmic activity in school has a musical accompaniment or is a direct interpretation of music which he has heard. There is a splendid opportunity here for a child to acquire unconsciously, at least as to name, certain definite and valuable musical ideas which he will need later on in his music study. He hears in the music, for example, certain divisions of time. He hears differences in note values. He expresses these musical ideas in terms of activity. He naturally is not naming the idea nor is it necessary that he should. It is sufficient that a child of this age acquires a feeling for these time values and that he is able to express them in terms of some activity which involves his whole body. It is possible to gauge his understanding for the most part by the accuracy of his response. For a child of this age it is most important that musical ideas come to him through activity of his whole body. When he is ready to play an instru-

ment many of these fundamental ideas, such as the accented beat, contrasts in the intensity of sounds, a conception of the musical phrase, and understanding of various meters or time divisions—these and many others may be acquired by him through his muscular organism. They should come to him through an interesting activity play. It is not necessary that they be later laboriously acquired by taxing the utmost patience of a painstaking piano teacher. They may be previously acquired through joyous rhythmic play to music before the child begins to study an instrument.

Rhythmic play in school involves not only one child but a group of children. He participates with others in the group. This is an advantage, for a child derives help and inspiration from other children. He also acquires certain essential social habits because of his contact with others of his own age. Some of the most important habits which may grow out of participation in common group activities are:

(a) The ability to give constructive criticism.
(b) A tolerant attitude.
(c) Consideration for others in the group.
    1. Giving help.
    2. Taking turns.
    3. Sitting and listening quietly so that others will not be disturbed.
    4. Obeying traffic rules.

To summarize—the aims of rhythmic education are:

(1) To foster the child's interest in rhythmic activity.
(2) To give children an opportunity for the development of motor controls through intelligently planned rhythmic activities.

(3) To help children to the realization that rhythmic activity plays are a satisfactory form of creative self-expression.

(4) To provide, through rhythmic plays, the necessary basis for later music study and also for the study of poetry.

(5) To provide for the development of necessary social habits through participation in group experiences.

REGULATING THE RHYTHMIC STIMULI IN THE ENVIRONMENT

Presuming that we agree with the preceding discussion as to the "desirable changes in thought, feeling and conduct"* which may be brought about through rhythmic experiences, the next problem is the regulation of the stimuli in the environment in order to accomplish these results. In the following discussions both the home and school environments are considered.

Space.—If we could make a child's environment what we wished it to be we would first provide space. If a child is to be made conscious of rhythmic movement he must have room to move. The home in a small town offers more play advantages in this respect than the city apartment. The house is usually larger and there is often a garden or a safe street which offers play opportunities. In the city, apartments are small, neighbors are critical and the streets dangerous. Playgrounds are provided, however, and certain streets are designated play streets where traffic is forbidden. Supervised play groups, both public and private, are becoming popular.

* Conduct Curriculum. Introduction by Patty S. Hill, p. xviii. *Scribners.*

In the afternoons the parks are full of small groups of children often supervised by some experienced person.

In school, especially in the kindergarten and in many of the lower grades, the children do have space for rhythmic play. The rooms are equipped with movable furniture and the space may be quickly cleared by pushing back the chairs and tables. The teachers are usually glad to carry out such a plan, for the responses of the children are so much more spontaneous and joyous because of the additional space.

Unfortunately some rooms have antiquated screwed-to-the-floor desks placed in rows with very little space between the rows. Many teachers have been able to have these desks removed and to have furniture installed which is adapted to the child's needs and conducive to his best development. If this is not possible there are often open spaces at the front and side of the room which may be used. The school gymnasium is often available and in some schools the back of the auditorium or even the stage is used for rhythmic play. Perhaps eventually those in charge of the building and equipment of primary schools will come to realize the importance of all types of activity in the life of the young child and will plan school buildings with these needs in mind.

Apparatus and Toys.—It is not in the province of this book to discuss apparatus and toys for children except as they stimulate rhythmic play or song. Many of the songs in the nursery school as well as in kindergarten begin when the see-saw, swing or rope ladders are being used. The joy in the rhythmic activity is so keen that a spontaneous song often accompanies the movement. The rope and board swing justifies its place in the child's play equipment chiefly because of its ability to satisfy the child's desire for rhythmic play.

There is very little physical exercise connected with the operation of a rope and board swing.

Toys also are a great stimulus to dramatic rhythmic play. The doll's cradle stimulates rhythmic rocking to sleep and lullabies to be sung, the flag calls for a parade or a martial song, the tambourine may suggest a dance or group band play. The advantage in this type of equipment from a musical point of view is that these rhythmic activities and songs which we consider so important arise naturally out of the child's play. The feeling or mood is *real* and does not have to be artificially stimulated by the teacher.

Music.—The greatest stimulus to rhythmic activity is music itself. There has never been a time when music has been as available as it is today, or a time when it has been practically omnipresent. In the home the manipulation of a radio switch will flood the house with music at any hour of the day. Hearing music played on a phonograph is a common experience for almost everyone. There are more musical organizations—bands, orchestras, singing societies—today than there ever have been before in this country. The child has his share of these manifold music experiences and enjoys them thoroughly. A large proportion of the music which the child hears is essentially rhythmic in character. This is because to the great mass of people the rhythm in the music has the greatest appeal. Most people are like young children in this respect. Music must satisfy the popular demand, consequently most music which the child hears he enjoys.

At home the child is only one of a group of people. He is not the only member of the family whose needs are to be considered although unfortunately there are numerous ex-

ceptions to this statement. The father may prefer a rousing military band selection, the mother may prefer the orchestra, the sister of eighteen may prefer ultra modern music and the older brother likes the latest jazz. The child hears music of all types—music for grown people, mature in its emotional content and often over-stimulating, as well as music on his own childlike level of appreciation. In some homes there is an attempt to eliminate from the child's environment all music except that which is considered best for him. But this is difficult in a group in which the members are on different levels of interest, ability and appreciation.

The school, however, is planned for the child. The music which the child hears in school has been carefully selected with the child's interests and needs as the basis of the selection. This is not always true, unfortunately, but it is the aim of every thoughtful teacher. Teachers realize that the type of stimulus determines to a large extent the type of response.

Music Selection.—The following points should be considered in selecting music which is to stimulate or to accompany rhythmic activity:

1. *Quality.*

The music which the child hears should conform to the highest musical standards. The best in music is not too good for children, for the music which they hear determines their later musical taste. We all like the things which are familiar. If children are familiar with the best in music from early childhood, then the chances are that they will be more apt to care for this kind of music. The music which the child hears should be worthy of retention in his musical memory.

How is one to know the "best" in music? It is often advisable, unless one has been musically trained, to rely on the

judgment of those who are more experienced in regard to the composer's rank or the standing of the editor of a music collection or of the publishing house which sponsors the music. Some collections of music for children have been most carefully selected and edited as, for example, the Master Series published by G. Schirmer in New York. There are many other well edited collections of music which have been arranged and selected from the compositions of the great masters. These famous musicians of the past have written for children as well as for grown people; for example, the "Scenes from Childhood" by Schumann and some of the beautiful little pieces which Bach wrote for his own children to play. It is well to study such collections, for here may be found much material for children.

Of course it is still better to use your own judgment, if you are sufficiently experienced, as to the quality of the music which is to be given to little children. You may be able to decide without the aid of the composer, editor or publisher's name as to the worth of a particular selection. You may ask yourself some of the following questions concerning the music you are considering. Is it sincere and truthful? Does it express the mood aroused by the title? Is the melody fresh and interesting, not hackneyed and mediocre? Does the harmonic structure show a skillful use of chord material? Is there the proper balance or relation of parts in the music? Is it rhythmic yet not over-stimulating? Modern music as well as the classics may possess these qualifications. Not all modern music is bad for children neither are all the classics good for children. While the quality of the music should be a determining factor in its selection, the child's stage of development is equally important.

2. The child's stage of development.

When we have decided that the music we are selecting for children is worth hearing and remembering, we must decide next as to its appropriateness for the child at his stage of development.

The music selected should be interesting to the child. Children from four to seven years of age, as well as younger children, are interested primarily in music which is so rhythmic that it calls for some immediate activity response from them such as running, clapping, dancing or jumping. They are also interested in music which describes or suggests an interesting familiar rhythmic experience such as a train or a see-saw. The younger children are interested particularly in the first type while the child from five to seven is very much interested in the second type. The music used must be adapted to the child's physical development. His power of endurance, his length of stride, his muscular control—all these factors should be considered. For example, there are certain musical selections which stimulate a skipping response. Some of these selections may be used with children of six more satisfactorily than with children of four because of the difference in length of stride. By carefully observing the group of children we are teaching, it is possible to choose music which is exactly suited to their physical development and also music which will keep pace with their growth in this respect. Little children vary in their ability to listen with concentration to music which is being played for them. The children grow restless and lose interest if too much is expected of them. Many music experiences are made worthless because they have extended beyond the child's limit or span of attention. Many teachers realize this and choose in-

strumental music and phonograph records in which the unit of music falls within the range of the child's ability to attend.

Music is often an expression of our emotional life and music for children should aim therefore to express childlike emotions. There are certain emotional reactions which are common to children from four to six years. Happiness is a common and a healthy emotion and music which stimulates such an emotion is to be desired. Care should be taken, however, that the child is moderate in his emotional life. Little children frequently have very little emotional control and even a desirable emotion can be harmful if present in too great an amount. We can so easily over-stimulate children with music and leave them nervously fatigued. It requires discernment on the teacher's part and very careful observation of the children to know just what type of music and how much music we can use with young children in order that the experience shall be joyous, and that the after effect shall not be exciting and cause over-stimulation to the group. It is well to try and secure a proper balance in selecting music for children. For example, an exciting rhythmic and emotional experience should be followed by an experience which is calm and quiet.

The Progressive Use of Music.—Music should be chosen in relation to that which has gone before in the child's experience and also in relation to that which is to follow. We should know what the child's previous music experiences have been. We should also know how to relate the new experiences to the old in order that the child may progress in his music development. The music which the child hears stimulates him to mental, emotional and physical activity. In order to get desired responses from the children we must

carefully consider the sources of stimulation. We wish to accomplish certain definite results with the children which were summarized at the beginning of the chapter. Music is one of the means by which we hope to realize these musical ends.

Beginning of the Kindergarten Year.—If we have the aims of rhythmic education clearly in mind we can then choose music suitable for our purposes. For example, let us consider the average child of five at the beginning of the kindergarten year. His interests are primarily in rhythmic activities such as skipping, running, jumping, marching, etc. He is interested in constant repetition of the same activity. Such activities with musical accompaniment are usually a new experience for a kindergarten child if he has never been in school before. At the beginning of the year it is advisable to begin with music which will stimulate these activities. The music must be simple and well accented and must have a general rhythmic swing which is easily discerned by the child. The following selections are typical of those which may be used at the beginning of the year:

Soldier's March. Schumann.
March Heroique. School Rhythms. Schubert.
Let's Run. Rhythms of Childhood. Fogg.
Ecossaise. Schubert.
The Wild Rider. Schumann.

As the child gains in skill and poise other types of music may be selected to be played to him. This music should be a definite step in advance of any preceding music. The child must have opportunity for growth in music as in any other subject. The following selections are typical of those which may be used after the simpler rhythmic plays are familiar.

These selections illustrate certain definite musical ideas which will have meaning for the children if they have opportunity to express these ideas by some activity response.

Accented Beat

Gypsy March. Weber. Novello Marches.
March—Iphigenia. Gluck. Novello Marches.

Study in Note Values

Amaryllis. School Rhythms.
Variations on a Theme by Rossini. Kuhlau—Sonatinas, Vol. II.

Study in Intensity of Tone

Menuette No. 12. Trio. Schubert Dances (Peters Edition).
Ladita. Popular Folk Games and Dances. Hofer.

Phrase Study

Gavotte. Gossec. School Rhythms.
Pizzicato from Sylvia. Delibes.

Other selections may be given to children which are a musical version of a rhythmic dramatic play. These should be given as the need arises. They may be related to some dramatic play experience which the child has had either at home or at school. Not all dramatic play needs a musical accompaniment. It is only when the play is very rhythmic in character that it is enriched by the addition of music. Dramatic play and music will be discussed later. The following selections are typical of those which may express in musical form to the children a rhythmic play experience.

The Train, The Doll } Rhythms of Childhood. Crawford and Fogg.

Children Skating. Silhouettes. Rebikov.

The Elephants. Rhythms for Children. Jean Taylor.

March of the Tin Soldiers. Tschaikovsky. Hollis Dann—First Year Music.

The general activities which were first mentioned have an appeal for children throughout the kindergarten year. In order that the children may constantly be growing because of these activities it is well to increase the difficulty of the music even though the type of activity remains the same. Skipping, for example, is a rhythmic play which appeals to children of all ages. By changing the music frequently during the year as the child grows in motor control, we add new elements to the activity. The new music may call for a slightly different motor adjustment, it may also suggest in its content another form which the activity may take. The child also is receiving an idea of the general rhythmic feeling of this activity as expressed in music. He is not thinking of one particular selection as meaning a skip or jump or march.

Three activities are given below with music for each activity. The music increases in difficulty—the simplest being the first:

Skipping

a. Happiest Skip. Rhythms of Childhood.
b. Merry Makers Dance from Nell Gwyn Dances. German.
c. Ballet Music from Rosamunde. Schubert.

Dancing on Tiptoe

a. Ecossaise—in Ab } Master Series for the Young.
b. Ecossaise—in G } Vol. 6. Schubert. G. Schirmer.
c. Rigaudons (second part) from Forty Transcriptions. G. Schirmer.

Playing Horse

a. The Wild Rider. Schumann.
b. The Galloping Horses from Rhythms of Childhood.
c. Hunting Song from Album Leaves for the Young. Gurlitt.

Marching

a. Birthday March. Schumann.
b. Soldiers March from Faust. Gounod.
c. Marche Militaire. Schubert.

Literature and Pictures.—The rhythm in poetry is to many children a strong stimulus to rhythmic activity. This is especially true of the Mother Goose rhymes and jingles of similar nature. The dramatic content of the Mother Goose verse is not as compelling in its interest as the lilt of the lines. We sometimes over-emphasize the dramatization of Mother Goose rhymes with kindergarten children when their real interest is in the rhythmic saying or singing of the rhyme. When children are shy and self-conscious in a group or when their music experiences have been meagre, the Mother Goose rhyme as a stimulus to simple rhythmic activity has many possibilities.

Pictures illustrating rhythmic play are often a stimulus to activity. Pictures sometimes open a new field and stimulate new forms of creative rhythmic activity, particularly to children of meagre experiences. In a group of foreign children pictures are invaluable, for the idea is presented without the aid of language. The silhouettes* of Diefenbach are good pictures to illustrate activity although they lack the color which children love. The Viennese prints* contain long colorful border pictures of children dancing together which are stimulating to children.

People and Their Activities.—The two most important stimuli to rhythmic activity in a child's environment are music and people. The art of teaching lies in the regulation

*Permanent Play Materials—Garrison (Section on Pictures). *Scribners.*

of the various stimuli in the child's environment. It is, comparatively speaking, a simple enough matter to regulate the music stimuli by careful choice, but when we consider people as a stimulus to the rhythmic activity of children then the problem becomes difficult.

Little children are influenced in everything they do by the people about them. They are influenced by the grown people and children at home and outside of school, and they are very much influenced by the teachers and the children in school.

1. *The Family.*—The people in the child's home environment have opportunity to stimulate and encourage a child in his first crude attempts at rhythmic play. They should encourage in the child a feeling of freedom—the state of mind that says, "here is a place in which I may express my ideas without fear of suppression or ridicule." This means encouragement and a *sympathetic attitude* on the part of parents. A little child of five lacks skill in control of certain muscles and so his first rhythmic attempts are sometimes awkward. Music was being played on a phonograph and a child was making clumsy but delighted attempts to respond to the music. The grown people in the home openly expressed their amusement at the child. The child was naturally rather sensitive as many children are apt to be. Do you think he tried to dance joyously to the music again? The opposite of this story is also true; a child thrives under sympathetic treatment. By this we do not mean flattery or the setting up of false standards in a child's mind, but the assurance that the home as well as the school is his laboratory. Here he is free to try out his ideas and to experiment with materials and activities, the only condition being that he does

not interfere with others in the social group whether old or young.

2. *The Children in the Neighborhood and at School.*—The activities of other children are very stimulating to children from four to six years of age. An older sister in dancing school has a decided effect on the younger children in the family. In many instances the younger children as well as the older children attend dancing classes. The benefits from such classes depend on the type of dancing school attended. There are many classes in which children are taught adult social dancing or dances which are a series of artificial poses and merely an imitation of the teacher's activity. There is no attempt to get creative expression from the children through the dance. The children, dressed in elaborate costumes, are exploited at public recitals to please the vanity of the mothers.

There are other dancing schools which have serious educational purposes in mind. In such schools dancing is a creative expression of the child's mood. The children hear only the best in music and are guided by teachers who have a scientific understanding of the child's development. In such instances the dancing school supplements and reinforces the music experiences in the school.

The younger children are also influenced in outdoor play groups. The older children take charge of these groups and many old dances and games are passed on from one generation to the next in this way. These experiences often influence the form of children's spontaneous dances. The skillful performance of the older children is reflected in the increased skill of the younger children.

3. *The Teacher's Influence.*—In the school the teacher is the chief stimulus to rhythmic activity. This is undoubtedly

true if we consider that the teacher plans to the best of her ability the environment, by which we mean the room, materials and the group of children. Formerly the teacher did all the directing. She told the child what to do and how to do it. Now the teacher aims to have the children self-directing. She plans the environment so that materials are available by means of which the children may work out their own ideas.

The following discussion aims to show how the teacher may plan to stimulate the child's development through rhythmic responses.

Planning the Room.—In order that the children may have the best opportunity for rhythmic play it is important to arrange the room so that the children may have as much open floor space as possible even though this means daily rearranging of furniture. The children should have a comfortable place to sit for music time and means of listening as well as active participation. They need comfortable chairs of the proper height placed so that the light comes from behind them or from the side. If there is a large group of children, their chairs should be arranged to provide an easy place of exit. It is sometimes necessary in a large group to have a small group participate in an activity and the remainder be an audience until their turn arrives. This necessitates much moving about, so there should be sufficient space between the chairs to provide for this. When the groups are small the children often sit on the floor. This plan eliminates the chair problem and is admirable if the floors are clean and the children are able to avoid drafts. The room which has sufficient ventilation for an activity experience is often too cold to permit the children to sit on the floor. It is a good plan in many

cases to have the children sit near the piano, since the person who is playing should be near enough to hear and see the responses of the group.

Grouping the Children.—There are other important considerations when we bring children together in a large group. Children of four and five lack experiences of this type. Until they come to school their play groups have been small, usually about four or five children. If the group is directed by an older child the group may consist of ten or twelve children, but never as many as thirty-five or forty children, which is the size of the average school group.

In order to participate in such large groups, children must be conscious of the rights of the others in the group. Children of four and five are still individualistic in their behavior. They are socially immature; in other words, they want to sit in the most desirable seats, to have the most play opportunities, to be singled out for attention irrespective of their neighbors' wishes in the matter. And their neighbors have exactly the same tendencies. This state of affairs causes many conflicts, for in a large group each child must take his turn to play. He cannot always sit where he wishes nor play just where he desires, nor is he the chief object of attention.

This is a very wholesome experience but such social adjustments are not learned in a day. Therefore, in order not to tax children unduly or to expect too much of them, it is well for the group participation to be of short duration at the beginning of the year. The entire period should be extremely short at first—not more than ten minutes. The period may be gradually lengthened as the children grow in self-control. There should be opportunity for as much activity as possible for each child.

If the group in school is very large it is advisable to let the children participate in sections. For instance, in a group of about forty, fourteen children might play at a time, or if the group is as large as sixty—fifteen might play at a time. If the participation is of short duration and the activity vigorous, then the remainder of the group will not become restless while waiting for their turn.

The advantages of this plan of small group participation are many. The children have more room, consequently their activity is more vigorous and free and therefore is of more value than if carried on in a crowded mass of children. The children who are seated have an opportunity to observe the other children and this is an advantage, for many valuable group discussions begin in this way. For example, the severe critic in the group is helped to a more tolerant attitude. A skillful performance by one of the children is easily observed and this helps to improve the responses of the other children. Then, too, in such a plan the teacher can observe more carefully the individual responses of each child and give the children the help they need. When large numbers of children play together it is often impossible to see what each child is doing. The space is too crowded. If a teacher is to help a child she must be able to see what the child is doing.

Through experience the child learns to use the open spaces in the room at the same time avoiding collisions with his neighbors. Each child needs as much space as he can get if his rhythmic experiences are to be free and joyous. The old institutional methods of marching and skipping in a line are to be deplored. The only necessity for such formation, if there is any available space at all to be used, is in case of a fire drill or a soldier march if the children feel the need for

such a plan. In case of space congestion when children are playing, a group discussion of the difficulty will be most opportune. Certain simple traffic regulations—such as, all going in the same direction—may be decided upon by the children themselves who have much more intelligence about such matters than we often attribute to them.

Use of the Piano.—The chief material used in a rhythmic activity experience is the music. This material is chosen and regulated, we may say, by the teacher. It is through her that the music reaches the children. Many people consider that the best medium by which the music is to reach the children is the piano if it is well played. There is a depth and fullness of tone which the piano gives to the music. No other instrument is as satisfactory for use with young children. In using the piano, the player may quickly make important adjustments to the mood or spirit of the children's play. This cannot be done on a mechanical instrument. The piano should be an integral part of the equipment of every room where little children are gathered together. Not merely a piano, either, for the instrument should be one of the very superior types which are being made today. Both artistically and economically a fine instrument is a paying investment. You have in such an instrument a guarantee of a very long life and an enduring beauty of tone which is not to be had in a cheaper make.

If the teacher can use the piano so that the music reaches the children in its full beauty, then by all means use the piano. Absolute accuracy, faithful interpretation and simplicity of presentation are essential in playing music for children, or for anyone else for that matter. Not all teachers or mothers have had the opportunity to familiarize themselves with the

piano. They cannot speak or let others speak through this medium. If the music suffers because of inexperienced treatment, then use another instrument. The phonograph is second choice and is invaluable when the piano cannot be used. The phonograph may be used with the children in the same way that the piano is used whenever this is possible. There are always the following difficulties in the use of the phonograph such as, inability to make sudden adaptations of tempo without changing the pitch, inability to change the selection being played without interruption, to vary the selection according to the needs of the children, or to play excerpts from selections which are too long. These limitations have to be taken into account when planning the music experience.

Presenting the Music.—The music may be presented in two ways—*First,* the music itself may arouse and stimulate the mood and the consequent activity response, or *Second,* music may be presented when an emotional state is at its height in order to enrich and supplement the mood at the time it occurs. The teacher in her careful observation of her group may feel that there is a need for music at a particular time. The time may be in the regular music period which is reserved every day. Or the time may have arrived during a work period; when the children have finished a story; during a dramatic play-time or at some special event like the arrival of the Christmas tree.

Music Stimulates the Mood or Activity.—If the music itself is to stimulate the mood it should be played for the children while they listen. The music has been previously chosen because of the child's interests at the time, because of his musical needs as well as for its intrinsic value as beautiful music. If it has been well chosen from these points of view and

has been carefully played, then the music will carry its own message to children. We should earnestly try to "keep out of the way of the music" and let it speak without discussion or comment from us. Children should have an opportunity to do their own thinking about music. Unfortunately, some grown people—parents and teachers—do not realize this and will often express their opinions about the music or suggest a response to the child before he has had time to express his own thought verbally or through some activity. Teachers do this sometimes because they are not willing to accept a crude childlike response, but wish to impose their adult ideas on the children in order to get a more finished result. Music education should be a developmental process in which the child learns by thinking and doing for himself. By means of these music experiences he may go from the crude beginning stages to a higher level of development. The thinking which makes this progression possible should be done by the child with help from others when he needs it. If the teacher does the thinking—for instance gives the child a complete story of the music (incidentally the music may mean something entirely different to the child) or tells the child a particular response to make, then the child is robbed of the opportunity to make a creative response of his own. Music education should be an intellectual as well as an emotional experience.

The music should be played not once but several times, for music takes place in time and cannot be comprehended as a unit until it has been heard again and again. When the children have heard the music two or three times with slight intervals between the playings, they will have had an opportunity to get a beginning idea of the music as a unit and of

the general rhythmic swing of the music. Stop long enough to give the children an opportunity to make some response without comment from the teacher. The teacher has provided a stimulating environment and, as in a game, her turn is temporarily over. It is the children's turn to respond to the stimulus.

The responses which the children will give depend on the individual child, the type of music selected and the time of year or stage of development. At the beginning of the year the music played should be very rhythmic and simple. The chief emphasis should be on the rhythm, which should be the same throughout the music with no distracting elements. The music will probably stimulate an immediate activity response such as nodding the head, tapping the feet on the floor, clapping hands, depending on the individual children. With shy children the response may be merely a pleasurable emotional condition as shown by a pleased expression. A child with much self-assurance may suggest going out into an open space in the room and giving an individual activity response.

Building on the Responses of the Children.—The teacher must then be wise enough to use and emphasize the responses of the children. For instance, in the very beginning of the year the majority of the children may respond by tapping their feet in time to the music. Then this response may be used as a point of departure and the teacher may suggest that the whole group repeat the activity. At the beginning of the year it is most advisable to use the typical responses of the average child in the group (not the most precocious child) even though these are most crude. We are beginning the music education of children on their level of development and we want from the very first to arouse an interest in all music

experiences rather than to develop skills by forcing an unnatural response or one which is too difficult.

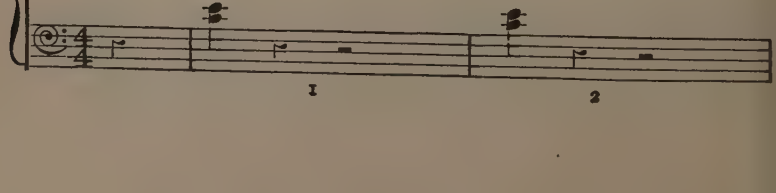
The children will not be satisfied with as passive a response as clapping or tapping the feet. They are interested in activity which calls for the movement of the whole body and will give this type of response to very rhythmic music. Consequently, we play for the child music which will stimulate such activities. The responses of most of the children in the group are very similar at the first of the year. If one child skips, the whole group skips. There are several reasons for this: (1) the music does not stimulate a variety of responses because the rhythmic element is so prominent that it compels interest. For example, when Schumann's Birthday March is played for children early in the year, the most interesting element in the music is the general rhythmic swing. Very few children respond to the melody or to the accented beat and very few children will associate a dramatic experience with the music. All that the average child will do to this music is to keep time to each beat by some activity. The same is true of other selections played for the children.

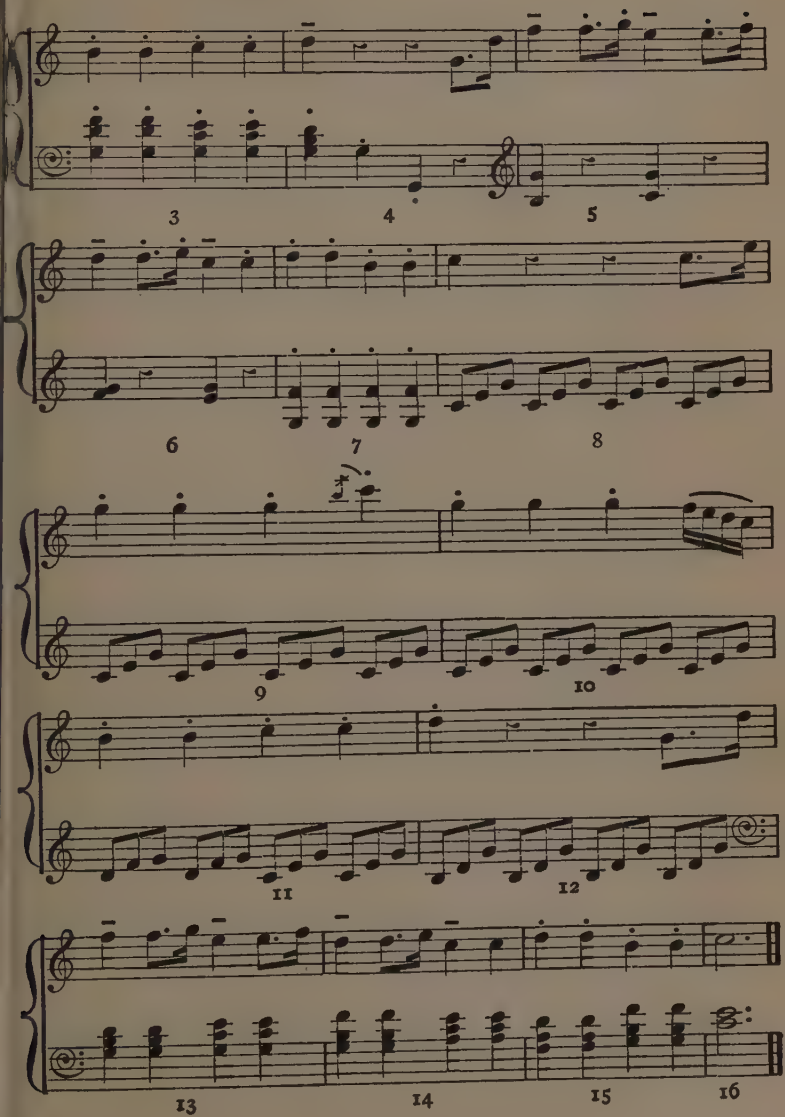
Another reason for similarity of response in a group of children is that children of kindergarten age are very like sheep. They are imitative and enjoy doing as others are doing even though no suggestion of any kind may have been made which would cause such a situation. They are often self-conscious as well. Safety lies in doing just what everyone else does. Until a child has had experience in the situation he cannot be expected to give a creative response. By experience is meant—becoming accustomed to the room—learning to know the children and teachers—hearing various types of music—having opportunity to participate in rhyth-

mic activities with many other children and getting satisfaction from the experience—learning to adjust the movements of his body so that they synchronize with the movement in the music.

Later on in the year the children hear music which is more complicated and which stimulates a greater variety of interpretations. The children because of their previous experiences are beginning to make creative responses. They have had many musical impressions and because of this are able to express some ideas of their own. Children begin to stand out from the group as individuals and suggest or try out in the group various interpretations which have not been done before. These interpretations or responses may be activity responses or they may be verbal responses, such as, "That sounds like soldiers marching." Children will invariably make some response to music if the person in charge will give them time for listening and time for responding.

The same music is often interpreted in several different ways depending on the previous experiences and musical ability of the group. The excerpt from the Sonata in C by Haydn, from *School Rhythms* by Robinson, has been interpreted by the children in the following ways:

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1. Walking (measure 1 to 7). Running (measure 8 to 12). Walking—as at first (measure 13 to 16).

2. Clapping—4 claps to measure (measure 1 to 7). Clapping very rapidly (measure 8 to 12). Clapping as at first (measure 13 to 16).

3. a. "The people are sad because there is going to be a war." Children crouch on the ground and bow their heads in a dejected attitude (measure 1 to 7).

   b. "The soldiers are running off to the war." Children leap up and run around room (measure 8 to 12).

   c. "The music says 'As we go marching home' so we will march home from war." The children march triumphantly back to their places (measure 13 to 16).

The average interpretation for a five year old child is number one. The third interpretation occurred only once.

The various responses of the children made to music should be carefully noted by the teacher. The teacher plans the situation. A response is stimulated from the children. What is to be done about it? Is the response to be ignored? Is it to receive favorable comment? Is it to be suppressed? These are a few questions constantly confronting teachers and parents. The art of teaching consists in knowing how intelligently to use the children's responses in order that the individual child receives the greatest possible development.

Raising the Standard of the Child's Responses.—There are several ways in which a teacher may proceed in order that she may raise the level of the child's development in rhyth-

mic education. First, she may choose a child to repeat a good response. This is a form of indirect suggestion, not a command. The child may use such suggestions or not, depending on his readiness. It is a positive constructive experience for children. The children should know why the child has been asked to repeat a particular response if the standard of the group is to be raised. They must be conscious of the reason behind the suggestion if they are to be intelligent about using the suggestion. By a "good response" is meant a response which shows intelligent listening, joyous interpretation, vigorous free activity, complete relaxation or improvement through effort. No one response would necessarily include all of these elements. The response selected for repetition would depend on the needs of the group. For example, Robert, a shy child with poor muscular control, was laughed at by the others in the group for his awkward though earnest attempts to skip. The teacher felt that Robert needed commendation for the effort he made and that the other children in the group needed to be made conscious of this as well. So Robert was chosen to skip alone, the teacher explaining why he was chosen. Before long the attitude of the group had changed in regard to Robert's performance. "Isn't he doing well?" or "I think he is trying to learn," was heard from many of the children. Robert bloomed under such favorable conditions. Through this and similar experience he lost every trace of his shyness in the group and acquired increased interest and skill as well.

A child may be chosen to repeat a performance which shows unusual skill if it is apparent that the other children need this type of suggestion. Another response which may be emphasized in this way is one which shows creative effort.

By this is meant a response which has not been suggested by the other children or the teacher, but has been the result of intelligent thinking and listening on the part of the child. Even though such a response may be crude, the child and other children in the group will be encouraged to further creative efforts because of the teacher's criticism and approval. "Let us play it Anne's way" is a suggestion which will encourage Anne and also make the other children aware of the fact that there are many different ways to interpret the same music.

We help to raise the level of the children's rhythmic responses when we give them an opportunity to observe a better response or performance than they can give. The performance should include familiar elements which are within the child's ability to comprehend and to do, as well as new elements which they may approximate in time. For example, the children may be taken to visit a natural dancing class of older people or the folk dance classes of upper grade children. The children may be taken to visit primary grade plays in which rhythmic activities form a part of the performance. All such experiences tend to increase the child's ability, for they suggest to him new ways of doing which he may use when ready for such suggestions.

A third type of indirect suggestion is the helping of one child by another child in the group. Each child is benefited. The one child is helped to develop certain better ways of responding, such as, marching in time, skipping on alternate feet, developing a more vigorous response—whatever his particular difficulty may be. The child who helps him is having the valuable experience of giving help to another child. A child can often learn more from another child by playing

with him than he can learn from playing with a grown person. A grown person's performance is literally on too high a level. The grown person has long legs but two five year old children have about the same length of leg and about the same stride, consequently it is usually easier for a child to imitate a child's performance than a teacher's performance. It is very important to note that when children are singled out from the group great care must be taken in order that they should not be made self-conscious. It is also important to remember that the same child should not be called upon too frequently to help the others. A certain child in a kindergarten was frequently asked, because of her skill, to help other children. She was very obliging and with great pains would escort persevering but unskillful "skippers" about the room. Finally the worm turned and she flatly refused, to the great surprise of all, to take on another pupil. The teachers realized then that perhaps the child had been imposed upon. Having stored away painful memories of dancing too often with poor dancers the teachers could not make any criticism of Leda's behavior but resolved to be more considerate of her in the future.

There are certain direct suggestions which may come from the teacher in order to raise group and individual standards. When children have come to the end of their resources or have exhausted all their possibilities for development along the line of rhythmic play then the teacher very often may make a direct suggestion which will open to the children new avenues of thinking and doing. The teacher and the environment stimulate the group and they respond in many ways. As long as the responses represent thought on the child's part the teacher may refrain from any

suggestions for fear of interfering with the child's own ideas. But when the responses have reached a level and continue to keep on that level, then it is the teacher's function to make suggestions which will stimulate more thinking responses which are on a higher level.

The suggestions or new stimuli may take many forms. The teacher may tell of a better way or may actually show the children if this is absolutely necessary. She may illustrate her point by means of music in order to clarify ideas. She may call attention or emphasize a certain element in the music by playing only the part of the music in which such an element is found. For example, by means of musical illustrations she may show the difference between staccato and legato—fast and slow—loud and soft—sad and gay—heavy and light—and so on. Musical ideas become more apparent to children if they are explained by music than if they are explained verbally.

Music Supplements the Child's Mood or Activity.—Music not only stimulates a mood or type of activity, but also may supplement the child's mood at the time it occurs. The child may have a certain experience which is accompanied by a strong emotion. If at this time he is able to hear the expression of this experience in a musical form he will have much satisfaction in the feeling that the music has spoken for him. The music expresses the child's own experience at the time it occurs and therefore is more real and meaningful to him.

All through the school day the children are having experiences which arouse strong emotions. These experiences are largely an individual matter or are common to a small group since most plays of kindergarten children take place indi-

vidually or in small groups. The following experiences are typical of those which occur in almost every kindergarten:

1. Four or five children build a very high house or tower of the large building blocks and if possible, climb up to the top. This experience of being at a greater height than usual arouses a very strong emotion which is often expressed by hand clapping, singing or shouting.

2. A small group of children put blocks over their shoulder and march together about the room taking rhythmic steps.

3. A small group of children are playing house with the dolls. One child is cooking, two are placing dishes on the table. Another child is taking very tender care of a doll. She rocks it to and fro in the cradle and sings as she rocks.

4. Four or five children take large colored cheesecloth scarfs and dance about so that the scarfs float behind them.

5. A child makes a wagon and pulls a doll or another child about the room.

6. Most apparatus is emotionally stimulating such as the slide, see-saw, jungle-gym or swinging rope ladder.

7. Children run through leaves or jump in the middle of a huge pile of leaves, in the playground or street.

Some of these experiences would be enriched by the addition of music which expresses the mood. The music may be a song or it may be instrumental music played on piano or phonograph. It may be played for the child at the time the

experience occurs. This should be done tactfully, for even the most conscientious teacher or mother may sometimes shatter many deep emotional experiences of children by commenting upon them or even noticing them. The experience may also be recalled later in the morning by the teacher or children and the music played at that time. The first time is preferable if it can be successfully arranged.

When such experiences occur the teacher must decide which course to take. She must decide whether to supply the music at once or whether to recall the experience and give the music later in the morning. These experiences are quite apt to occur when every other child is busily engaged in some other type of play. If music is played to accompany the activity of the children described in (2) or (4) the sound of the piano is likely to interrupt every other activity which is taking place in the room. The music may be made more real and vivid to the few children playing parade or dancing, but the teacher must decide whether it has been worthwhile for the other thirty-five children whose play was interrupted. The majority of the group who have not reached the same emotional heights will probably receive just as much inspiration from the music if the experience is recalled later in the morning at a time when the whole group may participate.

If, however, the emotional experience is common to the majority of the group, then music should certainly be used when the emotion is at its height. There are a few such moments during the year. They may occur when the Christmas tree is brought into the room—when a birthday cake is lighted—when a picnic is announced—when a mysterious package is opened which contains some new toy for the children. At such times the majority of the children are apt to

sing or dance quite spontaneously and the teacher at once supplies music for the finishing and satisfying touch.

Music and Dramatic Play.—In the doll play experience previously mentioned, the teacher may play or sing a lullaby as the child rocks the doll. The others in the group may be much interested in the music and it will have more meaning for them because it has been linked with the actual experience at the time the experience occurred.

It is not essential, however, that all the spontaneous rhythmic dramatic plays of children have a musical accompaniment given when the play is at its height. Music may be used (1) when it does not materially interfere with the organization and progress of the play as the children have planned it. The chief values of dramatic play are (a) the opportunities which are provided for children to think, by using their own ideas and trying them out, (b) the opportunity to take responsibility in the organization and direction of such play and (c) a willingness to let other children have the same opportunity. Through such play a teacher or mother sees a child as he really is,—not as we direct or tell him to be. Music should not interfere with the play and prohibit the development of the child along these lines. For example, a group of children are playing shoe shop. Each is busily engaged in thinking about the play. A few are building the shop, others may be making toy money. Several children may be hammering shoes, and still others may be buying and selling shoes. Here we have a rhythmic dramatic play, but it would be unwise to stop such play to introduce appropriate music to accompany the rhythmic hammering because of the more constructive dramatic play which is taking place. For example, the three or four who are building the shop

would probably be justifiably bored and irritated to have their work interrupted. The children making toy money and the children buying and selling might feel the same way. Consequently it is better to omit music at such a time.

Music may be used in connection with dramatic play (2) when the play is chiefly rhythmic and of short duration. For example, several little children may be dancing in a ring or a group of children have made paper horns and want to march and sing. In such instances the music would supplement the emotional feeling aroused by the dancing and horn playing. There is a real need here for music. The music seems to "belong" and to be essential to this type of rhythmic activity play. It would not interrupt the dramatic play needlessly or disrupt the organization as it would in the shoemaker play.

Music should be used when (3) the children express a desire for music to accompany some activity. This often happens in a group of older first grade children. For example, the children may plan a circus play and ask for music to be played when the horses gallop about in a ring, or the children may make crowns and robes and then ask for music to be played during the procession of kings and queens. Several selections should be played so that the children will have opportunity to choose that which is best suited to their purpose. It is needless to say that the music used should be worth using. The music should express the child's experience in a simple childlike way and in a form that is worth remembering.

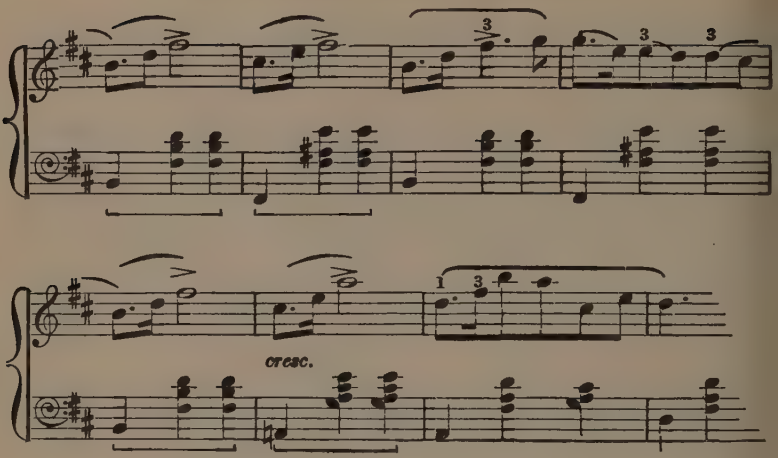
It is very important to note in this connection that the music used to supplement the child's dramatic play experiences should have artistic value. The music should be able to stand on its own merit as an art form. For example, several

children have made aeroplanes and are running about the room holding the aeroplanes over their heads. Unless the teacher knows music which suggests the rhythm and activity of an aeroplane and at the same time is worthwhile as an art product, then music should not be used. It would be far better to let the child proceed in his spontaneous aeroplane play without musical accompaniment than to associate such a play with music that is inferior and a poor interpretation of the experience.

DESCRIPTION OF RHYTHMIC EXPERIENCES IN A SCHOOL ENVIRONMENT

I. *A Progressive Dance*
- Kindergarten.
- Five year old children.
- (60 children on roll in the group).
- Time—Fourth month of school.

The First Stage.—The dolls' bureau contained four or five brightly colored cheesecloth squares. Up to this time they had been used by the children for doll covers, tablecloths and costumes. One day Anne announced that she would like to dance with one of the scarfs at music time. When the children were gathered together for music Anne brought the scarf. She stood a few minutes with the scarf and appeared to be very self-conscious. She made no response except to finger the ends of the scarf. In the meantime many of the children in the group welcomed the scarf idea and wanted a turn to dance. A Schubert waltz was played on the piano to accompany the dance.



This music was new to the children and was chosen because it suggested a graceful swaying response. The teacher chose one child at a time to dance until six or seven children had been chosen. There were four different types of response which were somewhat as follows.

Frances: Waved the scarf from side to side taking tiny skipping steps. Her response was extremely graceful.

Ruth: Waved the scarf over her head. She became self-conscious when the scarf caught on the top of her head but she continued to try.

Michael: Walked slowly holding the scarf in front of him with much dignity. This was especially effective since he was the smallest child in the group.

Mary: Wrapped the scarf around her shoulder. Held the scarf ends very daintily and walked as if she were a Queen.

The other responses showed slight variations of those

noted above. It was suggested to Anne that she watch the others and be ready to play tomorrow. There was no comment by the teacher on the dances.

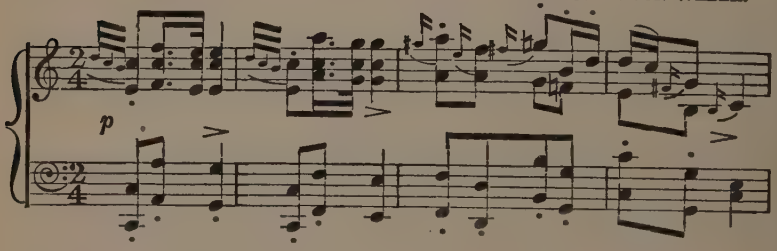
The Next Two or Three Days.—The next two or three days found practically all of the group teeming with ideas and clamoring for a chance to express them. Groups of six children were chosen to play at a time, for six cheesecloth scarfs of fresh lovely colors had been purchased in the meantime to be used just for dancing. The teacher and children together chose the children who had given a "beautiful" dance to repeat their dance for the others. These individual dances did not affect the dances of the other children except that they danced more gracefully. They still adhered to their original ideas. Anne joined the group and gave her interpretation which did not differ materially from the others.

All of the children in the group were given an opportunity to play several times. The teacher then suggested that the children try to do Elizabeth's dance or that they use their scarfs "Joy's way." This was done in order to emphasize the variety of the responses and also to crystallize the responses of the various children into their own individual dances, e. g. Mary's and Elizabeth's dances. The teacher and the children discussed the various dances and why they were good. The children improved in the technique of the dance. Many of the dances, though crude, were the best that the individual children could do and were better than their preceding attempts. During the period of interest in these dances about one third of the children brought silken scarfs from home to use when dancing.

The Second Stage.—The second week a child brought a paper chain to school. She had made it at home of colored

wrapping papers. "I think I could get a dance out of this" she announced to the teacher, and she did. About one-third of the children followed suit and made chains to use when dancing. The dances with the chains were not very different from the scarf dances but the interest was very keen. The chains were not very durable and could not be kept in the children's lockers, so after they had been used a week the children took them home.

The Third Stage.—Zirel brought her Christmas tambourine to school to use when dancing. Her dance was very like the scarf dance and in the same rhythm. She waved the tambourine from side to side. Several other children wanted a turn, so that six tambourines were brought out of the closet. The other children used the tambourines in a more vigorous way, trying to dance and tap the tambourine at the same time. The teacher played the Gypsy March by Weber for this dance.



This music was chosen because it suggested the sound of the tambourine, it was more spirited, and also because the rhythm was less complicated, being in 2/4 time. The children had difficulty in handling the instruments as they wished,

consequently they needed this simpler rhythmic accompaniment. Some of the responses were as follows:

Tom: Skipped, twirled about and tapped tambourine.
Rodes: Skipped and tapped the tambourine.
Elizabeth H.: Dancing and shaking the tambourine.
Elaine: Swaying back and forth holding tambourine.

The tambourine dance progressed in much the same way as the scarf dance. After the children had several days of experimentation the teacher selected a few children to repeat their dance for the others. The children then tried out several of these different ways of dancing. They had more difficulty in the tambourine dance because of the two rhythmic responses which had to be made at the same time. The individual dances showed creative effort but their technique of dancing with the instrument was undeveloped. The teacher suggested that if the dances, as the children had planned them, were too difficult it might be advisable to try a simpler dance at first until they learned more about using the tambourine.

The children continued to bring scarfs to school to use when dancing and the scarf dances and the tambourine dances were alternated.

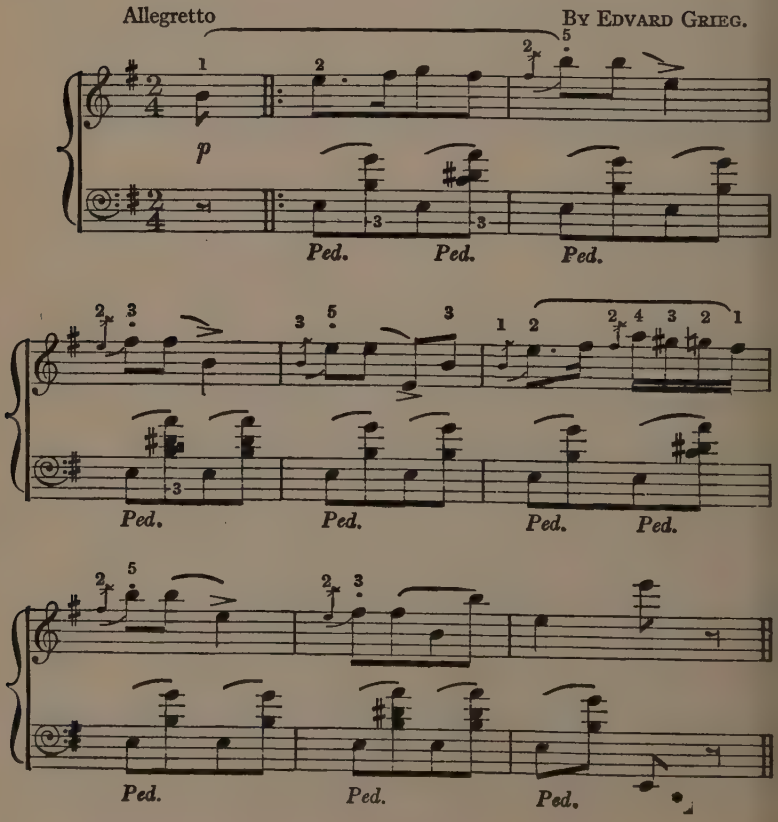
Suggestions for Further Development.—In the tambourine dance the children lacked the necessary skill to carry out their ideas. Therefore it might be advisable to

(a) Use the tambourines in ensemble playing without other rhythmic activity until the instruments could be used with greater control.
(b) Visit a class of older children who were using tambourines in a dance.

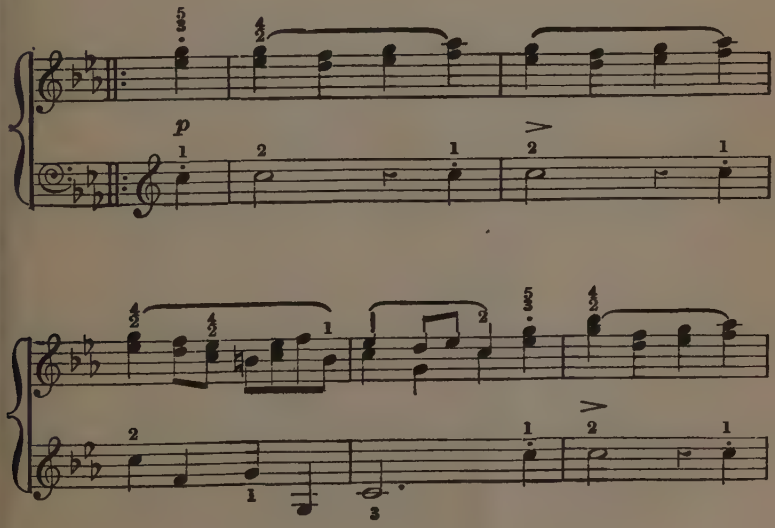
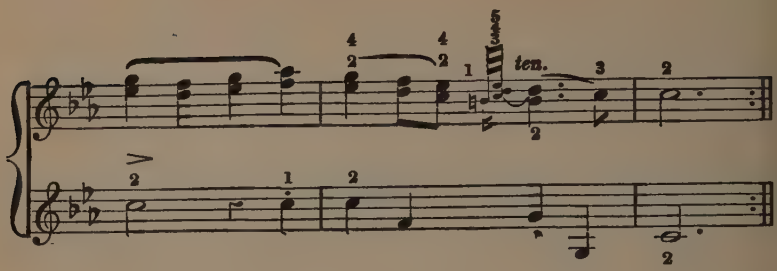
II. *The Fairies and the Sleeping Child*

Kindergarten.
Five year old children.
60 children in the group.
Time—December to April.

The First Stage.—The teacher played Album Leaf, by Grieg, on the piano without comment. When the music was over



one child said, "It sounds like fairies dancing." The teacher asked if they would like to play to that music. All the children had turns in groups of ten or twelve. Most of the children ran lightly in time to the music but there was no dramatic play which might indicate that they were fairies. The teacher said, "If you are playing that you are fairies could you do something that would make you look more like fairies?" After this suggestion several of the fairies developed wings by waving their arms about. The children had much opportunity to play fairies during the following ten days. Their interpretation remained about the same, however, except that they became more skillful. In order to stimulate more varied responses the teacher played new music. The rhythm of this music was similar to the music previously used.



The teacher introduced this music by saying that she had found some new fairy music for them. After listening and then playing, several of the children added a twirl to their dance every fourth measure.

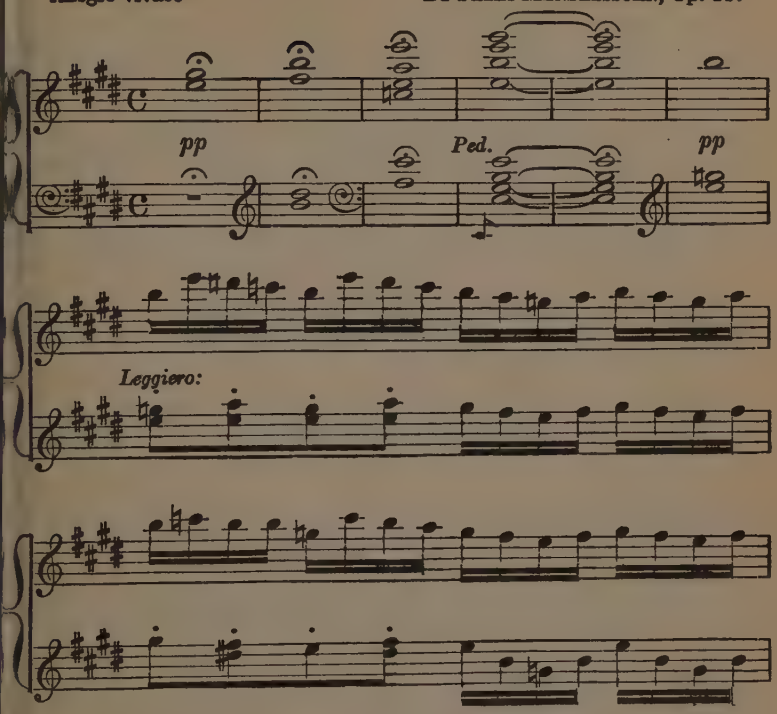
The Second Stage.—The teacher asked the children what they thought fairies did when they danced in the woods. Three children responded by saying that "they blow bugles" —"they bring presents"—"they come around sleeping children." Louisa, who had given the last suggestion, said that we could play it. She took charge of the play and began arranging the chairs into a bed. She chose a little girl for the sleeping child and five other children for the fairies. They danced about the child and waved their arms above her explaining to the audience that they were giving the child presents. The children played this for two weeks with little variation.

The Third Stage.—In order to stimulate more musical thinking in this play, still other music was played for the children. The teacher said that she knew another kind of fairy music and played some of the music from Mendelssohn's Midsummer Night's Dream. The children listened before

THE FAIRY PLAY

The Fairies dance around the sleeping child

LOUISA SPEAKS A PROLOGUE



playing it but made no comment. They interpreted the opening chords by stepping very carefully and cautiously and then later began to dance. The teacher suggested that at the beginning the fairies would probably be looking out from behind the trees to see whether the little girl was really asleep. The children used this suggestion in their play.

The Fourth Stage.—Five little girls who were the children most interested in the fairy play sat together every day for lunch. They frequently discussed the play and dramatized it

at every possible opportunity. They often played it without music on the campus or in a corner of the room. They thought that wings were needed so they made them of colored crepe paper, adding gold and silver designs. Later they made crowns and wands as well. When their costumes were ready they invited the other children to come and see the play. Louisa took charge and announced the action of the play. In this small group the play reached a first grade level because of Louisa's interest and organizing ability. The other children still played it as before except that many of them made brightly colored wings. During the period of interest in fairies the Rose Fyleman* fairy poems were read to the children and the Fairy Pictures† by Margaret Tarrant, published by the Medici Society, were hung on the picture board.

Suggestions for further development:

1. Invite the first grade to come and see the play.
2. Describe the development of the play to the first grade teacher in order that she may build on their previous experiences when the children enter first grade.

III. *Rhythmic Activity* at the beginning of the year.

- 60 children.
- 4½ to 5 years.
- Kindergarten.
- First four weeks of school.

The children spent the first two weeks of school in exploring the environment and in learning to know the teachers and

*Fairies and Chimneys. The Fairy Flute. Rose Fyleman. Published By Doubleday Doran.

†Fairy Pictures. Tarrant. Medici Society, Boston, Mass.

children. Since the large majority of children had never been in school before it was thought unwise to bring sixty children together in a group for a combined music experience. Consequently there was no definite music period. The children had been divided into four groups the first day of school with a teacher in charge of each group. During the first hour of the morning all the children worked together but each on his own particular problems. After the first hour the children separated into small groups for the remainder of the morning. Instead of all the groups coming together for music, the small groups had extra time for outdoor play.

The children with previous kindergarten experience had been clamoring for music since school began. The teacher's plan, and her reason for such a plan, was explained to these children and they were willing to wait a few days. During the two weeks' experience in the small groups the children had opportunity to make certain necessary social adjustments in order to be members of a group. They learned to bring their chairs to a meeting without much confusion. They learned to know their own group and to take a group direction. They were fairly able to listen when some one else was speaking and to find their own chairs when returning to them although both of these achievements were difficult to attain.

First Day.—At the end of the second week the children all came together in one large group for music. The period lasted only *ten minutes* which included the going and coming of the children. The teacher sat down at the piano and waited a minute before playing. "Play Jack and Jill" said one child. So the teacher played and sang Jack and Jill and two other nursery rhymes which were requested. At the end

of each song the teacher repeated the music and suggested that the children clap their hands to the music. This they enjoyed thoroughly.

The next day the same experience was repeated. After the singing, a child said, "I would like to skip." Other children echoed this wish so the teacher played

The Happiest Skip, from
Rhythms of Childhood.

Second Day.—At first the children listened. The music was played twice without comment. The third time the teacher suggested that the children clap to the music. The fourth time that the music was played, the children, in groups of six or seven, skipped to the music. About two thirds of the children could skip but those who did not skip had just as much pleasure as those who did.

Third Day.—The third day the children were eager to skip again, so this activity was repeated, and each child who wanted to play had a turn. The teacher assumed that every child wanted to play and called their names for a turn. Only two children declined and this was accepted and no comment made. The groups were larger and there was some traffic congestion, so the teacher suggested that they all go the same way about the room.

Fourth Day.—The fourth day the teacher played Schumann's Soldier March for the children. Crawford said, "It sounds like marching music." The teacher played it once more. When she had finished she asked Crawford if he would like to march. He was eager for a chance to play. The teacher chose four others to play with him. They marched the length of the room—not rhythmically but with obvious pleasure in the play.

This type of experience continued for two or three weeks. The periods were short with as much opportunity for activity as possible. The chief emphasis was placed on the pleasure to be derived from the music. The development of skill in any particular play was not considered. Emphasis was also placed on the forming of certain important social habits previously mentioned.

The music used during the two weeks described above was as follows.

Rhythmic Play—

1. Happiest Skip. Crawford.
2. Soldier March. Schumann.
3. Ecossaise. Schubert.

Singing—

Mother Goose rhymes *sung to* the children.

Bell tones reproduced—stimulated by St. Paul's chapel bell heard when the children played on the campus.

Calling the children's names on one tone. The children sang their names when called.

A LIST OF BOOKS

Containing music suitable for the accompanying and stimulating of children's rhythmic plays.

Music for the Child World. Hofer. Vols. I. and II.	C. F. Summy, Chicago.
School Rhythms. Robinson.	C. F. Summy, Chicago.
Rhythms for Children. Taylor.	Luckhardt and Belder, New York.
Twenty Marches. Concord Series No. 5.	E. C. Schirmer, Boston.
Rhythms of Childhood. Crawford and Fogg.	A. S. Barnes & Co., New York.
Master Series for the Young. Vol. 6. Schubert. Vol. 9. Schumann.	G. Schirmer, New York.
Novello Marches.	H. W. Gray & Co.,
Novello Gavottes. Edited by Tours.	New York.
Forty Transcriptions. Oesterle.	G. Schirmer, New York.
Rhythms for the Kindergarten. Hyde.	C. F. Summy, Chicago.

IV

THE USE OF MUSICAL INSTRUMENTS

I. Development of Interest in Sound Experimentation.
II. Value of Using Instruments.
III. The Selection of Instruments.
IV. The Use of Instruments.
  A. Ensemble Playing.
    1. Organization of the group.
    2. Selection of music.
  B. Individual Playing.
V. Making Instruments in School.

IV

THE USE OF MUSICAL INSTRUMENTS

The child's introduction to music begins with some type of experimentation with sound. When the child is very young the materials he has to use in this interesting experiment are his own voice, and his arms and his legs. In babyhood the child is fascinated by the various and interesting noises he is able to produce. He gurgles, coos, kicks and screams for scientific purposes as well as for purposes of necessity.

Development of Interest in Sound Experimentation.—As he grows in muscular control other materials are available to him and he experiments with sound-producing materials such as rattles, spoons, pans, sticks, hollow boxes, strings of beads and the like. Increasing muscular controls adds to the number of the child's sound experiments because he is learning to manipulate materials more successfully. These experiments are the beginning of an interest in sound producing instruments. They also form a necessary introduction to the study in later years of the physics of sound.

The child tries to make his own instruments but at the same time he has a keen interest in instruments which someone else has made. From the moment that a child can sit upright he is fascinated by experiments tried on the piano. If he is given the opportunity he will give concentrated attention to the activity of touching the keys and the resulting sounds which he produces. A very young child will attempt to blow through a hollow tube. At first he sings into the

opening and is amazed at the changed quality of his voice. The child's chief interest, however, is in the percussion instruments because they produce the most sound with the least effort. Wind instruments are sometimes attempted, for every child loves a harmonica or a whistle, but stringed instruments require a delicacy of touch and a degree of muscular control that the average preschool child does not possess. Before the child is four years old he has acquired no little skill in ascertaining the sound-making possibilities of instruments which are already made as well as those he fashions for himself.

The following sound experiments are typical of those made by four and five year old children. In these experiments we see the beginning of strong interests which lead to the making and playing of musical instruments. These sound plays were suggested to the children by certain elements in their environment and were not suggested by an adult.

1. Beating rhythmically on a plate with a spoon.
2. Knocking empty tin can along the sidewalk.
3. Running a stick back and forth over an iron grating.
4. Spinning a top inside a tin can and showing interest in the musical sound made. Called the can a music box.
5. Pounding on soap boxes. Using them for drums in a parade.
6. Tapping two sticks together rhythmically.
7. Rolling a piece of paper into a horn and singing a tune into it.

When the child comes to school the teacher, realizing this interest in sound, tries to meet this need. She endeavors to plan a school environment which will stimulate the child to give expression to this interest. Singing and listening to

sounds made by others only partially supplies the child's need. He needs to have experience in using various types of instruments and also have materials at hand to conduct sound experiments.

Value of Using Instruments.—The following worthwhile outcomes may result from the manipulation of musical instruments and the resulting sound experimentation.

1. The development of an interest in all musical instruments and the beginning of a desire to use instruments and also to make them.
2. The realization that the use of musical instruments is another satisfactory form of musical expression.
3. In the use of simple instruments, the child has the satisfaction of participating in experiences which are on his level of appreciation and in accord with his skill.
4. Such experiences afford an opportunity for progressive music development.
5. Group play gives opportunity for the development of worthwhile social habits.

The Selection of Instruments.—The following instruments and materials are typical of those which may be used by children of kindergarten and first grade.

I. *Instruments used in ensemble playing:*

Drums
- Snare drum.
- Chinese tom-tom.
- *Chopping bowl drum.
- *Hat box drums.

Tambourines.
Triangles.

Small bells of various types.
Rattles of various types.
Cymbals.

II. *Instruments used for solo playing only* (unless tuned to the same pitch):
Xylophone—(Orchestra bells).
*Musical glasses.
*Marimba.
Swiss bells.
Piano.
Accordion.
Tin flutes (Individual instruments) 1st grade.

III. *Mechanical instruments which children can operate:*
Phonograph.
Music box.

IV. *Materials for sound experimentation:*
Wood—various sizes, i. e. flat pieces—sticks.
Boxes { Tin. / Wooden. / Strong paper—large and small.
Hollow receptacles.
Rubber bands.
Brass tubing—cut in various lengths.
Paper tubing.
Nails—large size.
Horseshoes.
Tag board (strong paper).

In selecting musical instruments for children to use such as those described in the above list under I, II and III the following standards should be kept in mind. The *first* con-

sideration is that the instruments should be easy to manipulate. They should be light enough in weight to be handled easily. The *second* consideration, which is as important as the first, is that the instruments should produce a pleasing and accurate tone. This will mean careful selection. The less expensive instruments unfortunately often have a poor tone quality. The tone is sometimes harsh and, in the case of cheap xylophones, sometimes off pitch. It is infinitely better to have a few instruments of good tone than to have many inferior instruments which produce a poor tone. A good well tuned xylophone is as permanent a type of material as a good piano. The additional cost of a good xylophone is justified by the greater length of service and the beauty of tone.

The *third* consideration in the selection of musical instruments is their durability. The instruments must be strong enough to stand much wear and tear, for four and five year old children are very vigorous in their manipulation of musical instruments. A well made drum will outlast several of the cheaper varieties and will have a deeper and more resonant tone. Cheap bells are not worth buying, since they fall apart in a short time.

The instruments starred in the above list may be satisfactorily made by the teacher or parent with the children as observers and assistants. The musical glasses may be assembled by the teacher if she has an average sensitivity to the pitch of tones. The ten cent stores have been the source of supply for many glasses which may be arranged in scale order. It is better to use glasses which give the desired tone without the addition of water to raise or lower the pitch. The process of tuning the glasses with water is too difficult for young children. For the older primary child such a process

HOME-MADE INSTRUMENTS (MADE BY ADULTS)

Cheese-box drums
Musical glasses
Paper horns
Chopping-bowl drums
Marimba

INSTRUMENTS BOUGHT AT THE STORE

Snare drum
Marimba
Triangle
Music box
Cymbals
Bells and rattles
Chinese tom tom
Toy piano
Tambourine

is a valuable music experience. In arranging the musical glasses the children in kindergarten are able to tell whether the tone produced by the glass is higher or lower than the preceding tone. Consequently they are able to tell where the glass is to be placed in relation to the other glasses if a scale sequence is desired. In the beginning of the year it is advisable to use only three glasses (the first three tones in the scale) in order to avoid confusion. As the children progress in the use of the glasses more may be added in order to introduce more possibilities in the making of melodies.

The teacher may make a marimba or xylophone of wood and give the children an opportunity to share in the experience. The children enjoy striking the different lengths of wood and noting the difference in the pitch of the sound which is made. When sawing and planing pieces of wood for a marimba the teacher should give the children a chance to help decide on the location of one piece of wood in relation to the other pieces, and to compare the tone of the wooden pieces with the tones in the scale. Many instruments which the teacher can make are naturally too difficult for five and six year old children to attempt. But if the teacher is making the instrument for the use of the children, then the children should have the opportunity of seeing the instrument in the process of construction.

The children themselves, especially those in the first grade, can make and decorate hat box drums which may be used for group playing. They can easily make a simple type of Indian rattle by filling boxes with pebbles or tiny bells and then decorating the boxes with bright colors. The individual experiments with sound producing materials made by kindergarten or even first grade children result in

very crude types of instruments. This is because children of these ages lack the necessary motor skill required in the handling of tools. Nevertheless, these attempts to make an instrument are of great importance in the child's musical development.

THE USE OF MUSICAL INSTRUMENTS

In the beginning of the kindergarten year the teacher will want to select some low shelf on which the instruments may be placed in order that they may be easily obtained by the children. At first, until the children have located the materials in the room, it is a good plan to put out on a table a *few* instruments at a time. This gives the children a chance to use them freely. There is no reason why the children should use the instruments in a group or why they should conform to a musical accompaniment of any kind. All that is necessary is that the children may freely experiment with the instruments. In so doing the children learn how to handle the instruments and become familiar with their sound-making possibilities. If children have this preliminary experience preceding ensemble playing, it will not be necessary for the teacher to say "Keep your instruments quiet," or "Wait until the music begins." The many group directions given by the teacher in the ensemble playing of instruments would not be necessary if the children have previously had sufficient opportunities to experiment freely with the instruments. They are often plunged into an organized experience before they are ready for it.

These experimental experiences should begin after the first few weeks of school. At the beginning of the year the children are easily over stimulated by loud sounds. It is

well to wait until they are familiar with the school procedure and have developed a certain amount of self control before giving the instruments to them. The time of such experiences should be limited at first to five or ten minutes. The first part of the morning when the children are coming into the room is a good time for such experimentation. At this time the regular work has not yet begun and there are fewer children present. It is interesting for the teacher to note at this time the type of experimentation, the choice of instruments, the children who are interested and those who show no interest. The teacher should be in the background observing the responses of the children and should be ready to give help if needed. At no time should such an experience become over exciting.

ENSEMBLE PLAYING

The first instruments to be used in kindergarten should be those instruments which are easiest to play. When the children have had sufficient opportunity to experiment individually with such instruments they will want to play together in small groups. The idea of group play often originates with the children because of their previous experiences in seeing bands and orchestras at concerts or in parades. In order to play an instrument successfully in a large or small group the children must learn to adapt their performance to the performance as a whole. They must learn to begin and stop at the same time. They must learn to make the sound produced by the instrument they are playing synchronize with the sound of the other instruments and of the musical accompaniment.

The groups at first should be small,—not more than five

or six children playing at a time. As the children grow in skill the groups may grow larger. The size of the group depends on the ability of the children and also on the quality and volume of the combined sounds. Fifteen children playing together make a pleasing ensemble. There is no particular advantage in having large numbers of children playing together. In fact, there are many disadvantages. It is difficult to hear the individual child's response and to give him needed help when more than fifteen children play together. Then again if the group is too large, the total effect of the sound is extremely unpleasant and very unmusical.

The number and type of instruments required to give a pleasing effect may be decided upon by the teacher and children together. The proportion of instruments required for martial music would naturally differ from the proportion required for a Mozart minuet. Children of kindergarten age have the ability to decide such problems and through making such decisions are acquiring valuable music experiences. If twenty-five band instruments are to be purchased, the following instrument grouping is suggested. If twenty instruments are to be purchased another grouping is suggested.

	25 INSTRUMENTS	20 INSTRUMENTS
Drums	2	1
Cymbals	2	1
Triangles	6	5
Bells	7	7
Rattles	3	2
Tambourines	5	4
	25	20

The development of group playing in kindergarten or first grade should depend on the ability of the group. The organization should be gradually worked out by the teacher and children *as the need arises.* The teacher who plans and dictates the activities of the children in order quickly to obtain a finished product has made no provision for the child's growth during the activity. Such a method of teaching is as deplorable in regard to music activities as in any other school experiences. A band which approximates an adult organization in most of its phases has surely been the result of more planning on the teacher's part than on the part of the children. At the end of the school year the band should be a culmination of the many discussions and experiences of the children during the year. Kindergarten children have little idea of organization but they should be given an opportunity to learn by having some part in the organizing. For example, when children first play together they usually mass themselves together without regard to the location of the audience or the other band players. They will soon realize that another type of group formation will provide more space for the players and a better view for the audience. The teacher and children can work this out together, the children sharing in the experience of reorganization. In this way the band becomes an outgrowth of many experiences, not a formal exhibition of skill planned from the beginning of the school year by the teacher.

There are infinite possibilities for development in group instrument playing. Such an organization in the kindergarten is only a forerunner of other such organizations. The school band and orchestra are only further developments of the musical experiences of the primary school.

The progression from one year's experience to another should keep pace with the child's development and not precede it. Group instrument playing offers to children not only a joyous experience, but also provides opportunity for musical growth. The band in the kindergarten and primary school should be regarded by teachers and parents as a serious phase of music education. It should not be used as a means of entertainment at public recitals in which the children are exploited because they have such a "cute" appearance.

Some of the possibilities for development in group instrument playing are suggested in the following paragraphs. These suggestions are applicable to kindergarten and first grade. The location of the dividing line between the two depends on the past experiences and present ability of the group of children. Certainly if the band justifies its place in the curriculum as a means of musical growth, then the first grade experiences should be a step beyond the kindergarten experiences.

Grouping.—

1. Individual experimentation with instruments before group playing begins.
2. Small groups playing together. The other children may listen until their turn arrives. At the beginning of the year it is difficult for young children to be "audience" for any length of time. Consequently for the first few experiences it is well to divide the children into small groups so that all may actively participate. The second teacher may take the children not playing and give them some other type of experience. If there

A DRUM QUINTETTE

IMPROVISED DRUMS IN A NURSERY SCHOOL

A SMALL GROUP PLAYING TOGETHER

is no second teacher, then the small group of children who are playing will of necessity have shorter turns in order to give the "audience" an opportunity to be "players."

3. Half of the group may be players and half may be audience. As the school year progresses the children gain in self-control and are able to give concentrated attention for a longer period of time. Consequently, half of the group of children may participate and the other half listen. The children who are audience can also participate in a sense even though they are not players. Their attention can be directed by the teacher to some particular thing, i. e.—"Notice whether the drums come in on the accented beat" (for first grade), or "Notice whether the children begin and stop together."
4. The various instruments may be played as a solo, duet, trio, quartette, etc. The players may be selected by the group or by the teacher. The use of the correct musical term with the children is important. The experience of restraining activity in order to give someone else an opportunity is valuable social training for the non-players. The decision as to which instruments shall play is often determined by the type of music used. For example, some passages of music require an interpretation by the triangles and bells while other passages should be interpreted by the drums.
5. The children may suggest that a band leader is necessary. If the suggestion comes from the children the function of the leader may be discussed and a leader selected from the group. The leader, however, adds

nothing to the band save to make the band more dramatic and realistic in appearance. As a musical member his contribution is nil, for the children follow the rhythm of the musical accompaniment and not the direction of the leader.

Location of Instruments in the Group.—

1. When the children first begin playing in a group they mass themselves together regardless of the instrument they are playing. This is a perfectly natural state of affairs and there is no reason why they should not do this. The main points of emphasis in the beginning of group playing should be, (1) pleasure in the experience, (2) learning to make certain necessary social adjustments and (3) learning to handle the instrument.
2. When the children have had several experiences in group playing they will soon suggest that children holding the same type of instrument be grouped together. Children can soon learn to do this with very little help from the teacher. The children will be interested in seeing pictures of the grouping of instruments in a real band or orchestra. The grouping may be varied from time to time in order to get the most pleasing combination of tones.

Choice of Instruments.—At the beginning of the year the instruments should be placed on a table and the children given an opportunity to choose the instrument they want to play. Every child should have an opportunity at some time during the year to use each available type of instrument. The drums are the most popular instrument used in ensemble playing. Since the number of drums is limited, many

ocial adjustments are necessary. Every child needs the ype of social experience which affords opportunity for the haring of material.

The entire group of children may sometimes choose the hildren who are to play certain instruments. Their choice of players may be determined by the skill of the player, or because of the fact that certain children need more opportunity to play than they have had in the past.

Music for Ensemble Playing.—The music to be used as an accompaniment for ensemble playing should be selected with as much care as music for any other music experience. It should be of the best quality; it should be simple in form; t should be varied and should progress in difficulty during he year in order that the children should grow musically hrough their interpretation of various types of music which may be used to convey certain musical ideas. The list is arranged in order of difficulty.

1. *4/4 Time*
   Harmonious Blacksmith. Handel.
   March. (Rhythms of Childhood.)

2. *3/4 Time*
   Mazurka. (Music for the Child World, Vol. II.)
   Waltz No. 5. (School Rhythms.) Koschat.

3. *6/8 Time*
   Shepherd's Dance. (Henry VIII.) German.

4. *Music for Certain Definite Instruments*
   Drums—Marche Militaire. Schubert.
   March of the Men of Harlech.
   Bells and Triangles—Minuet in D. Mozart.
   Serenata. Moszkowski.
   Tambourines—With Castanets. Reinecke.
   Turkish March. Beethoven.

5. *Accented Beat*
   Waltz in D. (Master Series.) Schubert.
   Gavotte. (Novello Gavottes.) Rameau.
6. *Contrast in Note Values*
   Gavotte. (Novello Gavottes.) Elvey.
7. *Contrast in Quality and Intensity of Tone*
   Surprise Symphony. Haydn.

When presenting the music to the children they should have ample time for listening and then a chance to make their own interpretation. Only the simplest type of music should be used in the average kindergarten. The more difficult music is for the first grade. The first grade children, especially those with kindergarten experience, are able to analyze and interpret the music with more skill than the younger group. They have more control in the use of the instruments, and greater ability to participate in group experiences.

The music should keep pace with the child's development. As soon as the children have exhausted the interpretive possibilities of the music they have been playing, new music should be given. The new music should contain elements which will stimulate a different type of response as well as elements which are already familiar to the children.

The children's responses to the music should constantly improve. This may be brought about in various ways, for example, the various types of music presented during the year should be so selected as to stimulate the children to a more advanced type of response. The teacher may choose a child to repeat a response which may prove helpful to the others; she may have a group discussion concerning some common difficulty; she may directly suggest a better response, or she may give the group the opportunity to hear

an inspirational performance which is beyond their present powers to attempt but which may be reached in time.

Solo Experiences

The kindergarten and first grade child should have access to instruments other than those used for ensemble playing. These instruments, of which the xylophone is a type, have been previously mentioned. Such instruments which produce the various tones in the scale should be used *individually* and not with another type of instrument unless tuned to the same pitch. The xylophone should not be used during ensemble playing of all the other instruments. There are two reasons for this,—(1) the xylophone cannot be tuned to the same key as the piano accompaniment and (2) the children in kindergarten or first grade cannot play the melody with the piano.

The average child of five or six is able to play simple melodies on the piano or xylophone. At first their attempts to play are purely experimental. They do not attempt to play a melody but are merely interested in the manipulation of the keys. Before a child is a year old he is interested in sitting at the piano and banging on the keys. The child of two can be taught to play less vigorously but is still interested in making as much sound as possible. Children of three and four often try to imitate the playing of a grown person in regard to hand position and in the movement of the hands over the keys and sometimes play on one key at a time. All of these stages are important and children should have a chance to play on the piano during these stages. For the sake of the grown people in the family the time should be limited. Children should not monopolize the instrument but they should have some time of

their own for playing. The children in the home may have their own musical instruments but these do not take the place of the piano.

Children of five and six are very much interested in attempting to play a melody on an instrument. They often try to reproduce songs which they know. Since young children have no knowledge of notation they first learn to sing the songs and then play them from memory on the xylophone, piano, musical glasses and similar instruments. They also improvise and create their own melodies.

Children with musical ability can easily reproduce the tones of the song on an instrument. They approximate the intervals with uncanny accuracy. From their mental picture of the melody they can tell by comparison with the tone played whether the tone is correct. They can often tell whether the tone played is higher or lower than the tone they have in mind and also the degree of difference. The average child is not so sure of himself and must consistently experiment by the trial and error method in order to find the right tones. Even though a child has difficulty in playing the melodies of others, he can create his own melodies and will profit musically by experimenting in this way. He will begin to get some conception of the scale and the space relationship of tones in the scale since many instruments are an octave in length. He has an opportunity to try out melodies and to improvise his own melodies as well.

The instruments should be kept in an accessible place in the room. There should be a definite time in the day for the use of the instruments when the room is quiet and the children are not distracted by other sounds. If there is an adjacent quiet room where the instruments may be kept, so much

BETTY COMPOSING A MELODY AT THE PIANO

JANE PLAYING THE XYLOPHONE
(ORCHESTRA BELLS)

ne better, for then the children may be free to play at any
me of the day.

As a preparation for the playing of melodies the children hould learn to sing many simple melodies which may be layed later on the first three, four and five tones of the scale. everal of these short melodies are suggested below with heir numerical numbers. The first note of the scale is numered 1, the second 2, and so on. A mark over a number eans that the number is played below the number 1 in the cale.

3 3 2 1 3 3 2 1 3 3 2 2 1
. We are glad that Jane is back so we can play with her.
(Key of G.)

3 2 1 3 2 1
. Hot cross buns, hot cross buns. (Key of G.)
1 1 1 1 2 2 2 2 3 2 1
One a penny, two a penny, hot cross buns.

1 $\bar{5}$ 1 1 1 $\bar{5}$ $\bar{5}$ 1
.. Ding dong bell, pussy's in the well. (Key of C.)

1 $\bar{5}$ 1 $\bar{5}$ 3 3 2 2 1
.. Ding, dong, ding dong, hear the church bells ring. (Key of C.)
1 $\bar{5}$ 1 $\bar{5}$ 3 3 2 2 1
Ding dong, ding dong, now the people sing.

1 3 5 5 4 3 2 1
. Run, run, run, run my pony run. (Key of G.)

5 3 5 3 4 3 2 1
. Cuckoo, cuckoo, up in the clock. (Key of G.)

5 6 5 3 5 6 5 3 3 5 3 2 1
. Pumpkins mellow, lanterns yellow, All for Hallowe'en.
(Key of G.)

The children in kindergarten play these melodies by ear. In the first grade the children are interested in seeing their

melodies written on paper in this way. They already understand the numerical relationship if they have had opportunity to use the musical glasses. The melodies should be written numerically after they have played them by ear.

When this numerical relationship of tones in the scale is clearly understood the children will enjoy reading new melodies and also writing down their own melodies. Most children need some help when they begin to play melodies in this way. It is impossible for the average teacher of large groups of children to find enough time to give to them. The teacher therefore should give as much help as possible in school time and should also be able to make intelligent suggestions to the parents for the carrying on of such musical experiences at home. In this connection it would be well for every teacher and parent to use as a source book, Mrs. Satis N. Coleman's Creative Music in the Home.

MAKING INSTRUMENTS IN SCHOOL

Materials should be available for the children to use in their sound experiments. The materials previously listed constitute a good supply for kindergarten or first grade. The first grade children are more experienced in the use of tools and consequently evolve a more finished type of instrument. Some kindergarten children can make drums of various types and simple horns, without much help from the teacher. A few children may try cigar box fiddles with rubber bands for strings but if more complicated instruments are attempted the teacher has to do most of the thinking which goes into the product. In some cases where supplies are limited and instruments not available, it seems legitimate for the teacher to suggest a simple usable type of instrument which the chil-

Rattles *Tambourines* *Drums*

INSTRUMENTS MADE BY FIRST-GRADE CHILDREN

lren with a little help may make. If we wait for young children to go through a long period of unsuccessful experimentation they may lose interest. A suggestion from the teacher which is within their comprehension helps them to arrive more quickly at the point where their product proves usable. For very young children the manipulation of the instrument is more important than the making of the instrument. Thus in some schools the upper grade children make the instruments which the children in the primary grades play.

A FIRST GRADE EXPERIMENT

The following experiment was tried in the first grade. Henri had said that he wanted to make a drum. The special teacher of music said, "I will help you make a drum." She did nothing further about it, however, and he showed no further interest. The class room teacher was anxious to see (1) whether his interest would be revived if he were given help, (2) whether the other children would be interested in making musical instruments, and (3) whether the instruments would be strong enough to be usable and therefore satisfying to the children.

The first step was to secure material. The teacher collected cigar boxes, small cheese boxes made of stiff paper, two small hat boxes, four coffee cans and seven tin cans ten inches deep and six inches in diameter, which were gladly furnished by the manager of a cafeteria. In addition to this equipment the teacher bought a dozen small bells at the ten cent store. String, paints, heavy tag board paper and wooden dowel sticks were part of the regular equipment.

When these materials were assembled the teacher said to the children, "I heard a boy say that he would like to make a

drum. If any others would be interested in trying to make a musical instrument you may use any of this material." The teacher showed the material to the children. They were interested and most of them said they were going to make drums although Henri, who initiated the idea, was absent that day. The children decided on a convenient place to keep the material.

Two weeks passed and not one child had touched the material. They walked around the boxes and stepped over them, for the room was very small, but this constant sight of the material had no effect on the children. There were several other interesting group activities going on at this time and many of the children were interested in individual pieces of work which they had already begun.

At the end of two weeks, Henri took a large tin can, covered the top with thick paper, put a rubber band around the top to hold the paper, used a string fastened by the rubber band to hang the drum around his neck. The first time he used it the drum fell apart. The teacher suggested that it would be better to pierce a hole in the side of the tin and attach the string through these holes.

The second day Henri used this suggestion and also began to paint the drum with red paint. The paint would not stick to the sides. He decided to wrap paper around the drum and paint the paper. He also made two drum sticks.

The third day the teacher asked Henri to show his drum to the other children at a group meeting. The children were very much interested and three boys began at once to make drums out of coffee cans. The boys needed help from the teacher in fitting the paper head on their drums.

During the next week the entire class, with the exception

Tambourines and rattles

Drums

THE FIRST GRADE MAKE THEIR OWN INSTRUMENTS

of four children who were finishing other pieces of work, began to construct some kind of musical instrument. Five or six children brought materials from home such as small cans, glass bottles and boxes.

There were twenty-six children in the group and the following instruments were made:

Tambourines	3
Drums	12
Rattles of various kinds	5
Cigar box violin	1
Sandpaper blocks	1

Three children made two instruments and another child made a drum at home with his father's help.

The accompanying photographs will show the appearance of the instruments when finished. The instruments were gaily decorated and some of the rattles had bright colored streamers.

When the instruments were made, the children played on them with a piano accompaniment. One little girl, learning to play, often supplied the piano accompaniment for a small group of players who would gather about her. The first grade came into the kindergarten and played for the children.

Several of the children used Mrs. Coleman's book—Creative Music in the Home, as a source book, and derived much help and inspiration from it, especially from the chapter called "An Indian Rain Dance." In this chapter many types of rattles are described and pictured in the margin.

The teacher and children in their group discussions of the instruments as they were being finished had two aims in mind. The first was,—to make the instruments as strong as possible, and the second was,—to make the instruments as

beautiful as possible in regard to the tone quality and also in regard to the decoration.

The class room teacher felt that this experiment was worthwhile for the following reasons:

I. The children had an opportunity to make interesting sound experiments.

II. The process was mentally stimulating. They were not told exactly what to do and how to do it, but thought through the process themselves with help from the teacher when it was needed.

III. The children derived much pleasure from the use of these instruments.

IV. They acquired a keener appreciation of other musical instruments because of this opportunity to make their own instruments.

Addresses

Instruments for Ensemble Playing:
Carl Fisher, 53 Cooper Sq., New York.
Milton Bradley, 120 E. 16th St., New York.
Drysdale School Record Service, Cambridge, Mass.
(Instruments recommended, *not* records.)

Swiss Bells ($3.50 each):
R. H. Mayland and Co., Willoughby St., Brooklyn, N. Y.

Drum Skins; California Redwood for Making Marimbas:
Industrial Arts Cooperative Service, Inc., 519 W. 121st St., New York.

Xylophone (Orchestra Bells):
J. C. Deagan, Inc., Chicago, Ill.
Educational Playthings, 20 E. 69th St., New York.

V

CONCERTS AND MUSICAL EXCURSIONS

. Value of Such Experiences.

I. Two Types of Experience.

A. Concert.

1. Planning concerts.

a. Length.

b. Comfort of children.

c. Content of program.

d. Attitude of performer.

e. Attitude of teacher.

2. Various types.

a. Concerts by grown people.

b. Concerts by children.

c. Assembly.

d. Phonograph.

e. Piano.

B. Musical Excursions of various kinds.

V

CONCERTS AND MUSICAL EXCURSIONS

All experiences which are interesting and worthwhile for a little child must call forth some response from him. Unless the stimulation in the environment calls forth some response from the child the experience has had no meaning or value for him. In the preceding chapters the musical experiences discussed were those which stimulated in the child an activity response. The child sings, plays an instrument or participates in some rhythmic activity and in so doing we can see his response. We can measure his progress because we can actually see and hear his responses and note the resulting development.

There are other musical experiences which are just as important as those which have been mentioned. They are those musical experiences which call forth a listening response. For example, the child listens to the bells in the church tower, he listens to the birds singing in the branches of the trees, he listens to the playing of the orchestra. Sometimes the child listens and then makes some visible or audible activity response but very often his response is not seen or heard. There are many sound impressions, beautiful and otherwise, which reach a child every day to which he makes no outward response.

These experiences are very significant from the point of view of the child's development. In the first place, we cannot tell the effect of the stimulation because we cannot get at the response. This is a difficult situation for the teacher, for

he has very little knowledge as to the effect such experiences re producing. Children who are very sensitive are often hy and will not reveal their feeling about the music. A rown person told how she was affected by music as a child f six. She enjoyed listening to a group of grown people in he family sing My Old Kentucky Home. She listened with reat pleasure and also exquisite pain, for try as she would he tears persisted in falling down her cheeks in an embarassing way. Consequently she had to seek a dark corner f the room where she could listen without being observed.

In the second place, many listening experiences make pround impressions on little children. In the first chapter the arly musical impressions of one hundred and fifty people re recorded. The majority of the group reported that their arliest musical impression was that of listening to someone lay on an instrument or sing. The same group reported heir favorite musical experiences before the age of eight. One might naturally expect that the favorite experience of he majority would be an experience in which they were active participants. But such was not the case. The group were equally divided in their recollections. One half of the group reported as favorite experiences those in which they actively participated and the same number of people reported experiences in which they were listeners. The effect of such listening experiences cannot be overestimated. Long after childhood has passed, the memory of certain music experiences persists and is an immeasurable influence in the life of the adult.

Most people can appreciate and enjoy a beautiful music experience even though they cannot actively participate in such an experience. This is doubly true of children. Their

ability to appreciate a beautiful performance is on a higher level than their ability to approximate such a performance. Children can appreciate beautiful dancing even though their own dancing may be on a very simple childlike level. They can thoroughly enjoy a band concert although they cannot play a single instrument. They will listen with great interest to songs which are too difficult for them to sing.

Here then is our opportunity to provide beautiful and inspirational music experiences for children. Through such experiences we may—

(1) develop many new musical interests.
(2) form musical taste by giving to the children only the best that music can offer.
(3) acquaint children with the many-sidedness of music.
(4) provide an experience in which all children can participate, but each on his own level.

There are two types of music experiences which children of kindergarten and primary age may enjoy. The first is the *concert* experience in which the children listen to music played for them whether it be sung or played on instruments. The second type is the *excursion or musical trip* in which the children explore the environment outside the schoolroom to find out more about music.

THE CONCERT EXPERIENCE

In providing this type of experience for children the teacher or mother who looks ahead in her planning will be amply repaid for her foresight. In the first place, whenever possible, they should know beforehand what the program is to be. If they are called into consultation and are able to make suggestions, so much the better. This is quite im-

portant, for there are many people of great musical ability who have very little knowledge of their audiences. Since the audience is a large factor in the success of any concert, the program should be planned with the needs of the audience in mind. This is especially true when the audience is composed of little children.

Children are known to have a shorter attention span than a grown person. Therefore, the program should be of such a length as to insure interest throughout. How many concerts for children, and grown people too, have been ruined because they were five minutes too long. How much better for an audience to hear beautiful music and come away eagerly anticipating the next concert than to be so wearied that future concerts will be carefully avoided. In planning concerts for children the first consideration should be the length. At first, five or ten minutes is a long enough period for children of five. The time may be lengthened as the children gain in self-control.

In the second place, if children are to get the most benefit and enjoyment from a concert, they must be comfortable. The air in the room should be fresh and the seats of the proper height. No child who sits for a long time with his feet dangling can give concentrated attention to that which is happening around him. Unfortunately, the seats in many assembly halls are not the right height for the kindergarten and first grade children. Consequently, the children instead of listening with interest are busily occupied in trying to be comfortable, which means endless wriggling and squirming about in their seats. Seats of proper height should be provided if the children are to have pleasure and profit from any music experiences.

The third consideration in planning a concert for children is the content of the program. The music should be chosen with care. It should be simple and childlike,—not elaborately written to display the skill of the performer. A first grade teacher selected a Galli Curci record to play for her children. The music was sung in a foreign tongue and there was a flute obbligato. The teacher selected the record because she knew the selection was from a familiar opera, "so it must be good," and beside that the record was marked "educational." The children were not interested in it and were frankly amused at the elaborate trills and cadenzas which displayed the skill of the singer. The music was too advanced in its appeal. There were too many distracting elements present in the music. The melody was so embellished that it was almost indiscernible. If the singer had sung a simpler song with a well defined rhythmic melody and with words which the children could distinguish and understand, the record would have had real meaning for them. This is not difficult to do, for some of the most beautiful music ever written is characterized by its simplicity.

The program should also combine new music with music which is familiar. We like to hear music we know. Every concert artist is aware of this fact. His audiences insist on repetition of familiar music and to many listeners the success of the concert depends on the number of familiar encores. Children are like grown people in this respect and the concert program should always include some music which is well known to them. When musicians come into the kindergarten or first grade to play or sing for children, the teacher can previously arrange that some of the music which the children know has a place on the program.

There seems to be a notion prevalent among many people who sing or play to children that one's natural manner of speaking and singing must be discarded and an extremely vivacious manner assumed. This is supposed to be necessary in order to capture the child's fleeting attention. If the music chosen is beautiful, simple and rhythmic, the singer or player need lend only enough of his personality to be sure that the music through him reaches the child in its full beauty. Many people stand in the way of the music by unduly imposing their personality upon the audience. Thus the attention of the audience is distracted from the music, which is the real issue. The audience, especially an audience of children, will note mannerisms and affectations in the singer and will not hear the music. A well meaning adult offered her services to the teacher at Christmas time. She offered to recite some familiar poems with musical settings. Although unfortunately the teacher had no knowledge of the type of program to be given, tact prohibited anything but her acceptance of the offer. The adult arrived and in an exaggerated, ultra dramatic, affected voice, with many Delsartian gestures and poses recited the familiar poems. The poems and music went unheeded because the children were spellbound at the peculiar behavior of this strange adult. When the recital was ended many of the children had no idea as to what had been said, though many of the poems were familiar.

There are also many adults who "talk down" to children as if they were creatures of limited intelligence. Children of five and six have just as much intelligence, even though they lack the experiences of adults. They have not lived as long and consequently are undeveloped, but this is no excuse for the patronizing attitude of many grown people. It should

be remembered that children respond readily to an intelligent, respectful, cooperative attitude from grown people whether in the field of music or in any other field of education. Let us then try to have in our musical relations with children a simplicity and naturalness of manner, a well modulated voice, an ability to enunciate distinctly, a sense of poise and calmness which, reflected in the children, will give them time to think and to crystallize their musical impressions.

When giving music to children we may also remember with profit that the average child in the group is an individual capable of thinking his own thoughts if given an opportunity. The teacher or parent who previously tells the children just what the music is going to "say to them" and what they should think about it, presupposes that children have no thoughts of their own. This is far from true. At least it is well to give the children the opportunity to listen and to do their own thinking before the grown person expresses himself about the music. A teacher wields a tremendous influence on young children whether she wills it or not. Little children are so impressionable and so susceptible to the teacher's personality that even her chance opinions are often considered in the light of imperial mandates on the subject at hand. Therefore, in order to encourage thinking on the part of the child the teacher should first give the children the chance to form their own opinions whether they are orally expressed or not. Her ideas on the subject of music should be expressed as being merely her opinions. After all, whatever we may say to children concerning the meaning of the music is only our opinion, for music has a different meaning for each individual depending on his own experiences. Some of the most beautiful music ever written has no name be-

cause the composer did not wish to impose his opinion on his hearers. They were to be left free to listen and to let the music carry its own message to them.

There are many children in the schools who come from a starved environment. These children have enough to eat and enough to wear. They have good or average physical care but their experiences have been meagre and poor and their imaginative powers are stunted and undeveloped. There has been little mental stimulation in their environment. Music to children from such an environment is only a series of rhythmic sounds. Its appeal is on a very low level. The music evokes no mental pictures because the past experiences of such children have been so inadequate that such associations are impossible.

Such children need an enrichment of experience and a stimulation of their imaginative powers. They need to hear many songs and music which stimulates rhythmic activity responses. They need also to hear music which suggests play experiences and supplementing this music, the *real experience*. There must be some connection between the real play experience and its expression in musical form. This is the only way in which creative musical imagination can be developed in such children.

All children from five to seven may not need such intensive stimulation, but for the slow, apathetic, unimaginative child the following suggestions may be of practical use.

I. Give the children *real* experiences, especially those rhythmic experiences which are frequently given a musical setting. Some of these experiences are,—swinging, rocking a doll, waving flags, listening to the ringing of bells in a tower, the ticking of the clock, the swinging

of the pendulum and the striking of the hour. These are only a few of the experiences which are most interesting and stimulating to children and which help them to a better understanding and interpretation of music.

II. Use pictures to supplement the real experiences. There is nothing more stimulating and helpful in the teaching of slow, unimaginative children than many well chosen pictures. The idea is conveyed immediately to the child without explanation.

III. When playing music for children of the unimaginative type, the teacher may stimulate their thinking by directing their attention. For example, the teacher may say, "the person who wrote this music tried to make it sound like fairies dancing in the moonlight." She may give the title of the music if the title has meaning for the children and suggests the content of the music. Some titles which have meaning for children or which can be easily explained are—The Birthday March, The Wild Rider, Elfin Dance, Birds in the Woods, the Dancing Doll, and The Spring Song. The teacher may suggest to the children that they listen for a particular thing when they hear a certain musical selection. For example, in the Indian Dance (Columbia Record A6131) they may have their attention directed to the sound of the tom-tom, or in the Marche Militaire by Schubert they may listen for the part which sounds like the beating of a drum.

There are many types of concert experiences which may be enjoyed by all children. Several of these experiences are described in the following paragraphs.

Concerts by Parents and Friends of the Children.—If we make a musical inventory of the homes from which the children come we invariably will find parents with musical ability who are glad to come and play for the children. During the year in a certain school the following concerts were given—a father brought his violin, a mother came and sang, another father who was a member of a famous trio came and played Schumann's Kinderscenen on the piano. The children's interest in the experience was considerably increased because of the direct connection between the performer and the audience.

At other times musical people interested in the children have contributed their services. A Swedish woman dressed in gay native costume sang Swedish children's songs for the children. At the conclusion of the concert she taught them a simple dance step. The children danced while she sang. They were very much pleased to be included in the program and followed her gaily about the room while she sang the lilting Swedish dance tune. (The book list on pages 46–47 contains the names of several good song collections. These collections contain many songs suitable to be sung to children.)

Concerts by Children.—When children are young they look upon children a few years older with an admiration akin to worship. The five year old is much interested in the child of eight or nine. The younger child appreciates the achievements of the older child because he can some day hope to reach the same heights. The achievements of the adult seem remote and difficult to attain. Consequently, young children enjoy concerts by older children and such experiences afford a great incentive to musical effort. The child in the primary or lower elementary grades is always glad to come back and

exhibit his progress to the kindergarten and first grade. Older children are glad to bring a newly acquired instrument to show to the younger children. A big brother was glad to come and play some simple melodies he was just learning to play on the piano. A girl in the high school brought her silver flute into the first grade. She played melodies which the children knew, as well as some unfamiliar ones, and best of all she let the children examine the instrument closely and see how it "worked."

Assembly.—As a rule the children in the kindergarten are not included in the general school assembly and this is very wise. The programs are often long and the seats uncomfortable. However, there are times when the program is of the length and type to appeal to kindergarten children. For example, the second grade may be giving a group of folk dances in costume; the third grade may be playing musical instruments which they have made; an Indian princess in costume may be singing Indian songs, or a song contest may be taking place in which the older brothers and sisters are participating. Such experiences, if not too frequent, are valuable for the kindergarten and first grade.

In many schools the lower primary groups have their own assembly periods. The entire program is planned and carried out by the children even in regard to such details as costumes, stage settings, tickets and programs. Such programs are a culmination and a bringing together of the regular classroom experiences. Many of the music experiences occurring in the small group may be shared by others in assembly time.

The Use of the Phonograph.—The phonograph offers another means of giving to children beautiful music experiences. The phonograph, however, should always be consid-

SOMETIMES THE PHONOGRAPH PLAYS AT REST TIME

ered in the light of an unavoidable substitute for the real experience. A first hand music experience is always to be preferred to an artificial type of experience. There is no comparison between the experience of hearing the Philadelphia Orchestra play the Unfinished Symphony on a record and having the real experience of hearing and seeing the same orchestra play the same music in Carnegie Hall. The latter experience is so far superior to the first that there is no comparison which can be made. We need to see as well as to hear and this is especially true of young children.

Unfortunately the real experience is not always possible. The average child has little opportunity to hear a wonderful orchestra or a famous violinist. Even though such an experience were possible, attendant circumstances might make it unwise. A five year old child was taken every Saturday to the children's concerts given by the New York Symphony Orchestra. The child was intensely interested at the beginning of each concert but before the end of the concert his attention lagged. His mother decided that it would be advisable to wait until he was a few years older. She felt that the experience would then have more meaning for him.

Although concerts of this type are not available to children for one reason or another, the phonograph offers a way in which beautiful music may be accessible to every child. The music is correctly played, wonderfully reproduced, and the length and type of the concert may be regulated by the child's interest and his power of attention. Supplementary pictures of the orchestra or the performers help to make the experience more real and vivid.

When using the phonograph with children the teacher or parent must know (1) how to manipulate the machine, (2)

how to select the records, and (3) how to use the music so that it will mean the most to the children.

1. The manipulation of the machine. The phonograph has been an established thing in most homes for several years. Any discussion of its use might seem superfluous were it not for the fact that it is still so poorly manipulated in many school rooms. The machine should be wound and the disc revolving at full speed before the needle touches the record. When this is done the music begins on the right pitch and at the right tempo. If this is not done and the needle is placed on the record before the disc is going at full speed, the music begins on the wrong key and there is a sickening sound as the music is pulled up through every gradation of pitch until it reaches the proper key. This sensation is extremely annoying and makes it impossible for the music to create the proper mood and to have the hearing it deserves. In using the phonograph be sure that the music begins and ends in the same key, which is another way of repeating the fact that the record must be going at full speed before the needle touches the record.
2. Selecting records. Records for young children should be selected with the same care that is used in the selection of any music material. This has been discussed in the chapter on *Rhythmic Activity Plays*. The music should be short, it should conform to the highest musical standards and it should be simple and direct in its appeal.

   The music should be so recorded that the listener is unconscious of the medium by which it is being relayed to him. That is to say, that there should be no mechan-

ical imperfections in the recording. The new Orthophonic Victor recordings are admirable in this respect.

There are other types of records, however, which are to be carefully avoided. These are the small records designated for children and sometimes issued in small books with illustrations designed to attract children. As a rule these records are very poorly made, although often the music material in itself is very suitable for children. Unfortunately the music is reproduced very badly. The tone quality of the singer's voice is harsh and strident and the tone of the musical instruments used bears scarcely any resemblance to the real tones produced by such instruments.

The best records for children at present are those which reproduce the tones of instruments. The newer records faithfully reproduce the beautiful tone quality of the individual instrument and also of the band and orchestra. Such records offer to many children their first opportunity of hearing instruments played. These records should be regarded as valuable supplementary material. They are not a substitute for the real experience. Songs for children are not as satisfactorily reproduced at present as they may be later on. The quality of the singer's voice is not always good and the words are often poorly enunciated. The success of the singer for children depends on her ability to sing the song so that the children know what it is all about and to sing it as beautifully and as simply as possible. If this is true, children should hear songs at first hand and not through the medium of the phonograph.

The following record list is not an inclusive one. The rec-

ords on the list are typical of those which children enjoy and those which are the best up to the present time.

LIST OF RECORDS

Records for Rhythmic Activity

Skipping

A 3099 Col.	Idyll, Op. 11	Koschat.
	Allegretto	Schubert.
	Trio—March Heroiques Op. 40 No. 2.	Schubert.
	Etude Op. 75 No. 4	Schytte.

Marching

19881 Victor	Soldiers' March	Schumann.
	March	Hollaender.
	March (Nutcracker Suite)	Tschaikowsky.
	March (Alceste)	Gluck.
A 3100 Col.	March Op. 27 No. 3	Schubert.
	Entrance March (Christmas Tree)	Gade.
	March Op. 40 No. 5	Schubert.
	Soldiers' March	Schumann.

Playing Horse

A 3128 Col.	Wild Rider	Schumann.
	Knight of the Hobby Horse	Schumann.
	The Huntsman (also March—Hollaender.)	Gurlitt.

Music Suggesting Various Interpretations

A 3127 Col.	Amaryllis (Louis XIII)	Ghys.
	Gavotte	Gossec.
	Gavotte (Pagliacci)	Leoncavallo.
	Theme and Variation	Chopin.
A 3126 Col.	March Militaire, Allegro	Schubert.
	March Militaire, Trio	Schubert.
	Sonata No. 1.	
	Light Cavalry Overture	Suppe.

20162 Victor	Run, run, run	Concone.
	Jumping	Gurlitt.
	Running Game	Gurlitt.
	Air de Ballet	Jadassohn.
	Waltzes Nos. 1, 2 and 9	Brahms.
20401 Victor	Boating on the Lake	Kullak.
	Skating	Kullak.
	Walzer	Gurlitt.
	March	Gurlitt.
	La Bergeronette	Burgmuller.
	Waltz	Schubert.
	Scherzo	Gurlitt.
	L'Arabesque	Burgmuller.
	Tarantelle	Saint-Saens.

Music Describing Dramatic Experiences

19882 Victor	Gnomes	Reinhold.
	Dwarfs	Reinhold.
	Fairies (Scherzo)	Schubert.
	Clowns (Midsummer Night's Dream)	Mendelssohn.
20153 Victor	Of a Tailor and a Bear	MacDowell.
	The Wild Horseman	Schumann.
	Spinning Song	Kullak.
	The Little Hunters	Kullak.
20399 Victor	Mirror Dance	Gounod.
	Elfenspiel	Kjerulf.
	The Witch	Tschaikowsky.
	March of the Tin Soldiers	Tschaikowsky.
	Knight of the Hobby Horse	Schumann.
	The Clock	Kullak.
	Postillion	Godard.
	Peasants' Dance	Schytte.
A 3103 Col.	Doll's Cradle Song	Bizet.
	The Top	Bizet.
	Trumpeter and Drummer	Bizet.
35324 A Victor	In a Clock Store. (also Hunt in the Black Forest.)	

A 7575 Col.
Hansel and Gretel ..... Humperdinck.
Dance in the Cottage.
Witches' Ride.
Dream Music.
Waltz around House.
Disenchantment.

A 3160 Col.
Dwarfs ..... Reinhold.
Witch ..... MacDowell.
La Cinquintaine ..... Gabriel Marie.
Elf Dance ..... Spindler.

A 2860 Col.
Birdland Melodies ..... Edward Avis.
An Evening in Bird Land.

Music Which Suggests Quietness and Repose

A 3157 Col.
Andante from Orpheus ..... Gluck.
Romanze A^b major ..... Mozart.
Slumber Song ..... Reinhold.
Waltz No. 15 ..... Brahms.

20174 Victor
Rockaby Baby.
Sweet and Low.
Lullaby ..... Brahms.
(also Adeste Fidelis.)
First Nowell.
Nazareth.

A 3093 Col.
Berceuse ..... Karganoff.
Berceuse ..... Delbruck.
Minuet in G ..... Beethoven.
Andante Celebre ..... Beethoven.

A 3095 Col.
Sleep, Baby, Sleep.
Rock-a-bye Baby.
Lullaby ..... Mozart.
Cradle Song ..... Schubert.

A 3119 Col.
All Through the Night.
Sweet and Low ..... Barnby.
Lullaby ..... Taubert.
Cradle Song ..... Taubert.

A 3120 Col.	Little Sand Man.....Brahms. Lullaby .....Brahms. The Mother's Song.....Kucken. Golden Slumbers.
A 3121 Col.	Silent Night. Away in a Manger (Luther's Cradle Hymn). O'er the Cradle of a King. Cradle Hymn of the Blessed Virgin.

The Use of the Piano.—The piano in the home or in the school may be an instrument of good or evil. Like any other instrument or material in skilled hands it becomes a thing of beauty but the reverse is also true. Every home and school room should be equipped with a good piano, but the value of the instrument depends on wise and careful handling.

If the teacher or mother can play correctly and simply there are limitless possibilities in its use. In the home, the piano is often the center about which many of the other musical experiences revolve. The piano accompanies family singing and the group playing of instruments or it may be a solo instrument bringing various types of beautiful music into the home.

The children should feel that they have a share in the piano. In order to establish this feeling they should have opportunity to use the piano. There should be times when even the youngest children are allowed to experiment. This means that adult supervision is necessary, for even very young children of nursery school age may be taught to play so that the tone is soft and pleasing and not the harsh sounds produced by aimless banging. The average child of five may be taught to play simple melodies on the piano. Children of pronounced musical ability can do this at a much younger age.

With young children the interest in playing is the thing to be desired. A decided emphasis on technique and the development of skills will surely snuff out interest in playing. There are hundreds of regretful adults who will testify to the truth of this statement.

Children are interested in the construction of the piano. During the school year there should always be at least one day when the top of the piano is raised or the front is removed in order that the children may see the strings, the sounding board, the action of the keys, hammers and pedals. They will have opportunity at this time to note the difference in sounds produced by strings of different length and thickness. This offers an interesting experiment in elementary physics.

The music suggested below is of the type which may be played for children on the piano. It does not depend on orchestral effects for its best interpretation. It is characterized by its simplicity and direct appeal.

Minuet in E♭. Beethoven.
Impromptu. (Master Series.) Schubert.
Berceuse (Op. 38 No. 2). Moszkowski.
Berceuse (Op. 38 No. 1). Grieg.
Birdling. Grieg.
Birds in the Wood. Music for the Child World, Vol. I.
Minuet. (Master Series.) Bach.
Little Girl Rocking Her Dolly. Rebikov.
The Shepherd Boy. Debussy.

THE MUSICAL EXCURSION

There are unexplored musical corners in every child's environment. The teacher is rather prone to think of the school environment as meaning the actual class room. In reality

the school environment is the entire school building and the neighborhood surrounding the school. In every environment there can be found sources of musical stimulation and interest hitherto unused. The following list of musical excursions was compiled by a group of teachers from all parts of the country. Most of these experiences, however, are to be had by children in the average community.

Bells and Chimes.—Every community possesses some type of bells or chimes. The bells may be in a church steeple, in a municipal tower or they may be a part of a community clock. If possible the children should not only hear the sound of the bells but should have the experience of seeing the bell and knowing how it is manipulated. Such experiences stimulate the child's interest in bell tones and in the various kinds of bells. The children will probably be interested in making a collection of bells.

Pipe Organ.—Children are interested in this type of experience. Every church and many schools are equipped with pipe organs. The organist of a church is usually glad to have children come and listen at rehearsal time. If the children have the opportunity of coming close to the instrument and of seeing how it is played, so much the better.

The Music Store.—If it is impossible for musical instruments to be brought into the school room the next best thing is to visit a music store. Arrangements for visiting should be made prior to the visit in order that the purpose and aim of such an excursion be fully understood by the proprietor and his cooperation assured.

Clock Store.—Every child is interested in the musical sounds made by clocks and if such experiences are not available in the school, a trip should be made to a clock store. The

cuckoo clock is a source of stimulation for many songs and tone plays.

Rehearsals.—The school musical clubs are usually glad to have appreciative visitors. A full length program is too long for kindergarten children but by attending a rehearsal the child's ability to attend is not unduly taxed.

Parades.—The circus parade or the military parade is most interesting to children. There is always music in abundance. If the crowds are not too great such an experience is a red letter day for the kindergarten or first grade. Children are interested in the marching and drilling of soldiers and in hearing the bugle calls. In the circus parade the playing of the calliope or steam piano is an unforgetable experience.

Museum.—The older children in first grade are often interested in musical instruments and their construction. If they are fortunate enough to be in the vicinity of the Metropolitan Museum in New York there is an extensive collection of musical instruments there which even young children can see with profit.

Sounds in Nature.—Much has been written of the various aspects of music in nature. Young children are interested in the obvious and easily perceived musical sounds in the nature world about them, such as the song of the birds, the sound of waves on the shore and of wind in the trees. Such sounds have a definite æsthetic appeal even to very young children. City children should have an opportunity to enjoy such experiences even though it necessitates a real excursion to the country or to the beach.

REFERENCE LIST

For parents and teachers.

I. Books and Articles Concerned with Music Education—

Special Talents and Defects. Hollingworth.
Macmillan Co., New York.

The Psychology of Musical Talent. Seashore.
Silver, Burdett & Co., New York.

Creative Music for Children. Coleman.
G. P. Putnam's Sons, New York.

The Importance of Being Rhythmic. Pennington.
G. P. Putnam's Sons, New York.

Play in Education. (Chapters on Rhythm.) Lee.

Creative Music in the Home. Coleman.
Lewis E. Myers, Valparaiso, Ind.

The Why and How of Music Study. Farnsworth.
Oliver Ditson Co., Boston.

Putting Young America in Tune. Weber.
F. J. Drake & Co., Chicago.

What Music Can Do For You. Seymour.
Harper & Bros., New York.

Unified Kindergarten and First Grade. (Chapter on Recreational Activities.) Parker and Temple. Ginn and Co., New York.

Creative Expression Through Music. (Progressive Education, Jan. Feb. Mar. 1927.)

A Nursery School Experiment. (Section on Music by Carmen S. Reuben.) Bureau of Educational Experiments, New York.

Children in the Nursery School. Johnson. (Section on Language and Rhythm.) John Day Co., New York.

First Grade Music Interpreters. (Childhood Education, Dec. 1927.) Christianson.

II. Books About Music in General—

How Music Grew. Bauer. G. P. Putnam's Sons, New York.
Outline of Music History. Hamilton.
Oliver Ditson Co., Boston.
A Guide to Music. Mason.
The Common Sense of Music. Spaeth.
Boni and Liveright, New York.
Bells. S. N. Coleman. Rand, McNally Co., New York.

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